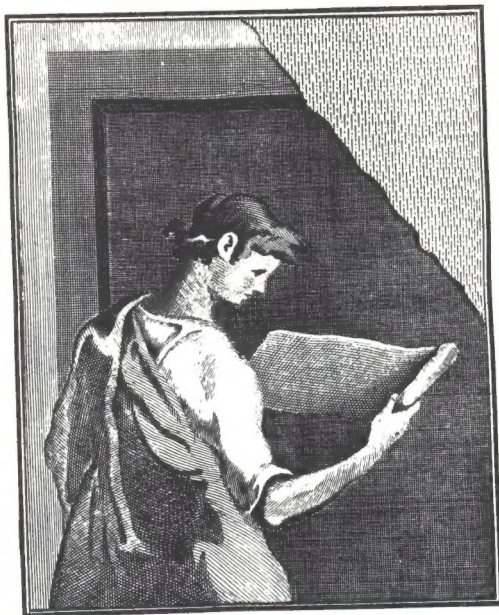


A HISTORY OF PAINTING
IN NORTH ITALY



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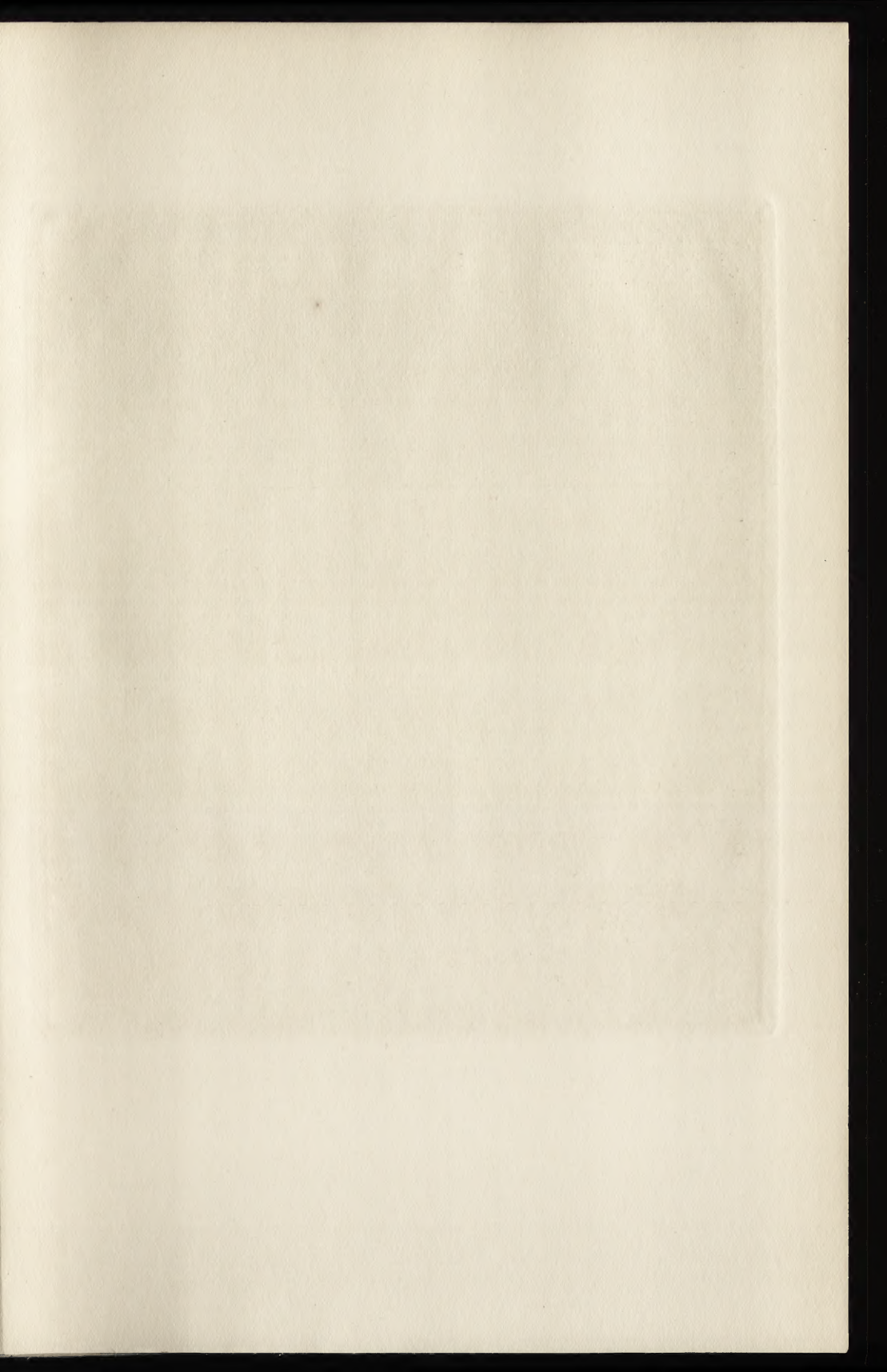
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A HISTORY OF PAINTING IN
NORTH ITALY







Alinari, photographer

Emery Walker, No. 20

*The Virgin and Child with Saints
Giovanni Bellini
Santa Maria dei Frari, Venice*

A
HISTORY OF PAINTING
IN NORTH ITALY

VENICE, PADUA, VICENZA, VERONA
FERRARA, MILAN, FRIULI, BRESCIA
FROM THE FOURTEENTH TO THE
SIXTEENTH CENTURY :: BY J. A.
CROWE AND G. B. CAVALCASELLE

EDITED BY TANCRED BORENIUS, PH.D.

IN THREE VOLUMES ILLUSTRATED

VOL. I

LONDON

JOHN MURRAY, ALBEMARLE STREET, W.

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A
DICTIONARY OF
THE
LITERATURE

OF THE
NINETEENTH
CENTURY
IN
ENGLAND
AND
AMERICA
BY
J. H. STODOLSKY
AND
J. H. STODOLSKY

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1911

THE
LITERATURE
OF THE
NINETEENTH
CENTURY
IN
ENGLAND
AND
AMERICA

PREFACE

THE *History of Painting in North Italy* by Crowe and Cavalcaselle has long ago taken rank among the classics of art-history. It shows to perfection the critical acumen of the authors and their unique combination of broadness of outlook with the most patient finish in every detail, technical as well as historical. The ceaseless labour devoted by art-historians during the past forty years to the field of research covered by this book has brought to light an immense mass of new material. It is, of course, inevitable that in many cases these discoveries necessitate a revision of our authors' conclusions, but it is remarkable in how many instances their instinctive rightness of judgment has been fully confirmed. In view of the fact that a work of such importance has long been out of print and is still constantly in demand by students of North Italian art, it is believed that the present re-edition will supply a serious want.

It has been thought advisable to carry out the present edition on lines similar to those adopted in the new authorised edition of the same writers' *History of Painting in Italy*, to which it is indeed a companion work. That is to say, the text and notes of the original edition (1871) are reprinted verbatim, the only alterations being: the correction of misprints and obvious slips, changes in the catalogue numbers of pictures and the official names of galleries (*e.g.* Victoria and Albert Museum instead of South Kensington Museum), and such corrections and additions as the authors had already made in manuscript notes to the first edition. The editor has confined

himself to the addition of notes (marked by an asterisk) containing such new facts as have been brought to light in the last four decades, together with the previously unpublished results of his own researches prosecuted in Italy and elsewhere for some years.

My debt of gratitude to those from whom, in the course of my work, I have received kindness and assistance is not easily measured. I wish in this place especially to express my sincere thanks to Mr. Roger E. Fry for constant aid and advice, to Mr. Herbert Cook for much information about pictures in English private collections and about the Lombard School of Painting, to Mr. Robert C. Witt for allowing me to use his rich collection of reproductions, and to Dr. Giuseppe Gerola for many valuable communications.

TANCRED BORENIUS.

LONDON,
February 1912.

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NOTE

The editor's notes are marked with an asterisk.

Where no express statement to the contrary has been made, the edition of Vasari quoted in these volumes is that published by Sansoni.

The *Jahrbuch der Königlich Preussischen Kunstsammlungen* and the *Jahrbuch der Kunsthistorischen Sammlungen des Allerhöchsten Kaiserhauses* are quoted as the Berlin *Jahrbuch* and the Vienna *Jahrbuch* respectively.

PAINTING IN NORTH ITALY

VOL. I

CHAPTER I

JACOBELLO—DONATO

TWO or three distinct currents may be traced in the art of Venice at the beginning of the fifteenth century.

During a previous age, the tendency of painters was to preserve the oldest types, the most venerable formulas, and the most antiquated handling. The Giottesque element displayed its excellence in vain within the churches and chapels of the neighbouring Padua. It passed through Venice and scarcely left a sign.

The cause lay deep in the hearts and customs of the Venetian people, who preferred the barbaric splendour of the Orientals to the sober but refined taste of the Tuscans.

The main current which had been fed by Lorenzo, Semitecolo, and Guariento, was now fed by Jacobello del Fiore, Negroponte, and Donato, a race of artists whose skill by no means equalled that of contemporary Tuscan craftsmen. But by their side, and perhaps because del Fiore had shown so little real power, the state employed two strangers, Gentile da Fabriano and Pisano. These strangers introduced a new feeling into Venice, and this new feeling became characteristic of a school which arose in the island of Murano. A third division was created by the efforts of Jacopo Bellini, a pupil of the Umbrian Gentile, but taught within the walls of Florence, and thus prepared for a great and important part.

It was to happen that these three currents should flow for a moment in a parallel direction, that they should then commingle,

and finally unite to form the school of Gentile and Giovanni Bellini. During this process the old Veneto-Byzantine style was elbowed out of the world in silence and without regret. The Muranese grew up to a moderate and by no means disagreeable originality, which soon glided into imitation of the Mantegnesque and Bellinesque. The Bellinis absorbed all the principles of artistic progress within the city of their birth, and deserved for this reason to be called the fathers of Venetian art.

Jacobello del Fiore,¹ who inherited the method of the earlier Venetians, practised between 1400 and 1439, during which period he strove to perpetuate what Vasari has called "the

¹ Jacobello del Fiore is not to be confounded with Jacobello di Bonomo, whose Madonna and six Saints is still on one of the altars in the church of Sant' Arcangelo near Rimini. [* It was afterwards in the Palazzo Comunale at Sant' Arcangelo (see Paoletti, in *Rassegna d'arte*, iii. 65), and has recently been acquired by the Venice Academy.] This altarpiece is monumental in shape. In the centre, the Virgin and Child (the former in a blue mantle strewed with golden flowers, the latter in a golden tunic) with two diminutive patrons kneeling at the foot of her throne. To the right, full-length, SS. Peter, Michael (weighing the souls), and John Baptist; left, Paul, Catherine of Alexandria, and Francis, all under trefoil niches, above which there are scollop niches coloured in blue and gold. Above the central piece, Christ crucified between the Virgin and Evangelists, the Virgin and St. Elizabeth. Above the six scollop niches are six half-lengths, representing (from l. to r.) SS. Anthony, Chiara, Lucy, Ursula, Agnes, and Louis of France. The principal figures are half life-size, all on gold ground. On the pedestal of the Virgin's throne, the words: "MCCCLXXXV Jachobelus de Bonomo venetus pinxit hoc opus." The figures are slender in frame and neck; their large heads inclined usually to one side, the masks pinched and dry, the hands thin, the fingers pointed, and the nails not always in their places. The draperies fall spirally with a round eye of fold. The tenuous outlines are black when they mark the outer, red when they mark the inner forms. The medium is distemper, the colours sharp in contrasts. We know of Jacobello del Fiore that he made a will in 1439, in which he bequeaths property to a considerable amount to his wife and to an adopted son. He wills, however, that, should his wife be pregnant at his death, the offspring is to share with the adopted son. Were Jacobello del Fiore identical with Jachobelus de Bonomo, the will would be that of a man past seventy; and it is difficult to conceive that a man of seventy should draw up a testament of the kind described. The style of Jacobello del Fiore is very characteristic in the paintings of the public palace and Academy at Venice, and not exactly in unison with that of the picture at Sant' Arcangelo.

If any additional picture should be assignable to this Jacobello di Bonomo, we might name an altarpiece in San Francesco (earlier in San Bonaventura) of Pesaro, where a statue of St. Elizabeth stands in a niche between the painted SS. Jerome, James, Peter, Paul, Anthony abb., and Nicholas of Bari (gold ground, half life). The slender figures and easy draperies might point to the

Greek manner.”¹ His pictures were characterized by incorrectness of drawing and harshness of colour, by coarse or tasteless combinations of sharp tints and gilt embossments. He was a painfully earnest but conventional follower of Guariento, unacquainted with the tender softness of Gentile da Fabriano, but excusable for his attachment to traditional errors, because the public gave him support and enabled him to accumulate wealth.²

His father, Francesco del Fiore, had earned a high position amongst the members of his guild at the close of the fourteenth century. An incident of considerable importance brought him into notice in 1376, the corporation of painters having then been erected into a religious company. At the time of this reform Francesco, or as he is called “Sier Franceschin de Fior,” was *gastaldo* or president of the guild, and conducted the negotiations with the chapter of SS. Filippo e Jacopo at Venice.³ His name was honourably remembered by Jacobello when he built a

same artist, but the soft rosy tone of flesh and harmonious contrasts in the dresses, and a great carefulness of finish, recall the Umbrian Gentile da Fabriano, and tell of an education varying from that in the Madonna of Sant’Arcangelo. We can but say that this is a Venetian work of the time of Jacobello di Bonomo, in a city mentioned by Lanzi as containing examples of the art of Jacobello, or as he calls him Jacometto del Fiore (Lanzi, *The History of Painting in Italy*, in Bohn’s Standard Library, ii. 86).—Two Saints, Paul and Peter, both reading, duly catalogued as of the early Venetian school in the Museum of Berlin (temperas, No. 1161), might naturally fall into the class we are now noticing. [* These exquisitely coloured figures are now on loan to the Provinzialmuseum at Bonn.]

Jacobello must likewise not be confounded with Giacometto, a later Venetian, whose skill in representing animals has been greatly admired and often described. See the Anonimo (ed. Morelli) and some moderns, who identify Giacometto with Jacopo de’ Barbari (see also *postea*).

¹ Vasari, *Le Vite de’ più eccellenti pittori, scultori ed architettori* (ed. Sansoni), iii. 635.

² We are inclined to reject Dr. Waagen’s opinion that Jacobello is the pupil of Gentile da Fabriano: *Treasures*, ii. 127.

³ See the extract from the *Matricola* under date April 22, 1376, in a letter from Tommaso Temanza to Conte Francesco Algarotti, Venice, March 3, 1761, in Bottari and Ticozzi, *Lettere sulla pittura*, 12^o, Milan, 1822, v. 498. [* The authors were not quite correct in their interpretation of the document quoted by Temanza. The facts are these: The “Scuola de’ Pittori” moved in 1376 from SS. Filippo e Giacomo to San Luca. Francesco was at that time a member of the committee of the brotherhood (not *gastaldo*), and as such he took part in the negotiations with the chapter of San Luca. He made his will in 1398, and is described as dead in 1415. Paoletti, *Raccolta di documenti inediti*, ii. 7 sq.]

monument over the family grave at SS. Giovanni e Paolo in 1433.¹

We might succeed in tracing the transmission of "the Greek manner" from Francesco to Jacobello, but that we are unable to find the few examples described by the industry of Lanzi and Moschini.² We might gain some knowledge of Jacobello's capacity as far back as 1401, if the early pieces which long remained in churches at Pesaro and its vicinity had been preserved; but these have been lost or dispersed, and we learn to know the painter in later years.³ Jacobello was elected

¹ The stone, with an inscription as follows, is now in the cloister of the Seminario at Venice, to the right as you enter: "Fert p̄sculpta virum magne virtutis ymago urbe satū veneta Dedit ars pictōia sūmuz Frāciscū de Flore vocāt patrez Jacobelli Huīs (hujus) et uxōis Lucie mēbra quiescunt hic Extrema suos heredes fata recōdēt MCCCCXXXIII die XXI Juli." But see Jacobello's allusion to his tomb at SS. Giovanni e Paolo in his will, *postea*.

² Lanzi says a diptych was purchased at Venice "by the Chevalier Strange," which bore Francesco's name and the date of 1412 (Lanzi, *ub. sup.*, ii. 86). Moschini, *Guida di Murano*, 8°, Venice, 1808, p. 18, speaks of an altarpiece by Francesco, in possession of Signor Molin.

³ Lanzi apparently saw, he certainly describes: first, an altarpiece of 1401 in San Cassiano of Pesaro; secondly, an altarpiece with the date 1409; both bearing the signature "Jacometto de Flor" (Lanzi, ii. 86). The second of these is no doubt the same of which we read in Ricci (*Memorie storiche delle arti e degli artisti della Marca di Ancona*, i. 205 and 224) that it represented the Virgin of Mercy between SS. James and Anthony. It was inscribed: "MCCCCVII (?) a di x di Marzo maestro Jacometto del Flor depenxe," and adorned the church of Monte Granaro near Pesaro, whence it has disappeared. [* The identity of the two last-mentioned works is somewhat questionable.]

Some observations may find a place here, in consideration of the fact that the foregoing pictures are unknown to the present writers. In the first place we must assume that Jacobello and Jacometto are identical, for Giacomo and Jacopo are the same name. There are conflicting opinions as to the character of these paintings. Lanzi sees no difference between them and those signed "Jacobellus de Flore" or "Jachomello de Fior" at Venice, or between them and the Coronation of Ceneda. Signor Vallardi in his catalogue (Vallardi Collection Cat. Milan, 1830, p. 68) describes an Adoration of the Magi in his own possession, inscribed: "1420, Jachomello de Flor me pense." This Adoration changed hands at the Vallardi sale, leaving no clue to its present possessor; the name is similar to that on authentic pieces by Jacobello; but Vallardi writes of his picture that it has a Florentine stamp like that of the pictures at Pesaro, signed with the name of Jacometto de Flor. His opinion is therefore exactly contrary to Lanzi's. If he is right, there were two painters of a very similar name, one a Venetian, the other a Florentine. We consider the identity of name and of time to be favourable to Lanzi, just as we give a weight to Lanzi's opinion which cannot be

JACOBELLO DEL FIORE



Alinari photo.

ALLEGORY OF JUSTICE.

[*Venice Academy.*]

president of his guild in 1415,¹ and kept his lofty station there till about 1436 ;² but the position he held was due, we think, to the administrator, not the artist. The winged lion of St. Mark, which he executed in 1415, though it might deserve a better place than it has in the Ducal Palace at Venice, is but a humble and unsatisfactory creation. If the animal, with its nimbus and outstretched wings, has a touch of grandeur, it is because the subject was easily handled by local artists. The lion had long been held in honour at Venice as the symbol of St. Mark. A bronze model of one had at an early period been placed on a pillar of the Piazza. The poorest painter might from habit give him an air of majesty and strength, and so it was in some sort with Jacobello ;³ but if we test de Fiore's powers as a limner of human figures in an allegory of justice between two archangels which he was commissioned to paint in 1421 for the tribunal of the "Proprio," we shall see that he challenges our criticism by incorrectness of drawing, tastelessness of embossed ornament, and tawdriness of drapery. He seems to have been utterly incompetent to reproduce nature, either in its external outlines, its modelling, or its light and shade.⁴ But these symbolic lions

conceded to Vallardi. Hence we reject, for the present, the notion that Vallardi's Jachomello is a Florentine.

¹ Zanetti, *Della pittura veneziana*, note to p. 18. [* In 1412, and before, Jacobello held an appointment under the Venetian Government. See Paoletti, *Raccolta di documenti inediti*, ii. 8.]

² The Matricular register of the guild of Venice contains an account of a quarrel between the *gastaldo* of the painters "Jacomel de Fior" and the mirror-makers shortly before 1436, because Jacobello insisted on forcing the latter to have their frames painted by members of his corporation. Temanza to Algarotti, *ub. sup.* Bottari and Ticozzi, v. 496,

³ Venice, Ducal Palace. This lion (on canvas) stands near a foreground of red-coloured rocks with his paw on an open book. In the distance, to the right, water and a repainted sky. The figure is above life-size, injured, even in the outlines, by the repainting of the original tempera. It was till shortly before 1871 in the Sala dell'Avogaria at Venice (Ricci, *ub. sup.*, i. 224, who misread the date), and is inscribed: "MCCCCXV, die primo Maii. Jacobellus de Flore pinxit" ("Fiore" in Ricci).—A similar lion with a doge kneeling in front was painted by Jacobello in the tribunal "della Biastema" (Boschini, *Le Ricche Minere*, 12^o, Venice, 1674, Sest. di San Marco, p. 49), but it has disappeared.

⁴ Venice Acad. No. 15, signed "Jacobbellus de Flore pinxit 1421." On a scroll behind Justice's head the following sentence: "Exequar angelicos monitus sacratæque verba blanda piis inimica malis tumidisque superba." The crown on the figure's head, the sun on its breast, the red and gold embroideries are all

or allegorical representations may not have been serious efforts of Jacobello's art. A certain amount of neglect might be allowed to cheap reproductions of subjects exhibited in every locality where justice was administered. Jacobello could perhaps display respectable talents in sacred pictures intended to adorn the walls or the altars of churches; but no expectation of this kind would be answered in his case.

A Coronation of the Virgin ordered in 1430 for the Cathedral of Ceneda, a series of frescoes covering the sides of a church annexed to the hospital of San Lorenzo at Serravalle, a Virgin of Mercy in the Academy of Arts at Venice, afford copious evidence of the fact that del Fiore was at every period of his career, and under all circumstances, below the mark. It would be superfluous indeed to say more than that, in the Coronation of Ceneda, we recognize a prodigious piece of cabinet-work with which we had become acquainted in Guariento's works, the very counterpart of which exists in a fresco concealed by the Doge's throne and the Paradise of Tintoretto in the Hall of the great Council at Venice.¹ The figures which fill this lumbering chair look out upon us in all the flare of sharply tinted vestments, of gilt and raised crowns or maces. Angels, seraphs, and cherubs of rainbow hues float about in front of seats in which the prophets rest; children are perched on the projections; the evangelists are half ensconced in openings beneath the floor; the wise virgins with kindred spirits sit on the foreground to one side, whilst Bishop Correr of Ceneda kneels with four attendant friars on the other. There is no shading or modelling; the figures are all outline, with the spaces filled by coarse and

embossed. Two lions' heads form the arms of the seat. [* As a matter of fact this figure is seated on two lions.] The green tunic and ornament are renewed. St. Michael (l.) threatens the dragon and holds the balance. His shoulder-knots and knee-pans are gilt stucco, as well as the nimbus, etc. The blue ground is new. Nothing can be more unnatural than the strained pose, except it be the incorrectly drawn foot. The right hand is new. St. Gabriel much injured by restoring with embossments too: green sleeve, red skirt, and blue ground, new. The whole executed in liquid distemper with line hatching.

¹ The Coronation by Guariento still exists in a state of great imperfection, having been injured by the fire of 1577. But a good idea of it may be formed from the engraving in the Marciana Library, dated 1566. [* See also Crowe and Cavalcaselle, *A History of Painting in Italy*, ed. by Langton Douglas, iii. 244, n. 4.]

thick distemper; and the drawing is beneath criticism.¹ The scenes from the lives of St. Lawrence and St. Stephen in the church of the hospital at Serravalle, injured as they have been by time and smoke, are but another variety of the same style,² and the Virgin of Mercy of 1436 at the Academy presents to us in its worst form the shapeless bluntness of face and figure which may distinguish puppets, but not human beings.³

Such being the works which it has pleased the "clever, but superficial, Lanzi" to describe as remarkable for "grace and dignity," we need but note the existence of others or chronicle

¹ Ceneda Duomo [* now Venice Academy, No. 1]. The outlines of this large altarpiece are very coarse; the ornaments of the throne, the mitres of the angels, croziers, crowns, and nimbs are all in high relief. There is too much restoring to warrant a word as regards the colour. The figures being life-size, the panels are very large. The whole piece was split into two when removed from the high altar of the cathedral to the second room in the sacristy. The old frame was thrown away on the occasion, though it contained, as we are informed, the inscription: "Anno. 1430. adì x frever Christopholo da Ferrara intaio." This maker is not unknown to us. His frame decorates a Coronation in San Pantaleone of Venice by Gio. and Antonio da Murano. His name on the frame misleads Federici, who (in *Memorie Trevigiane*, *ub. sup.*, i. 201) speaks of the picture as a work of Christoforo del Fiore. But Federici adds that the date was 1438, obviously an error, for we read in a MS. by Carlo Lotti written in 1785: "Cattedralem eccliam exornavit altari magnifice . . . cui tabulam ab eximio illius tempore pictore Jacobello de Flore addidit, in qua paradisus representatur . . . tempore Antonii Cofarii." Bishop Correr held the see of Ceneda from 1410 till his death in 1430.

² Serravalle Hospital. [* Serravalle and Ceneda were in 1879 united into one town, called Vittorio.] This chapel was used as a barrack and is much blackened. It is divided into two parts by an arch in the vaulting of which there are twelve figures of Saints. The ceilings contain the Evangelists and the Doctors. Moving round to the left after entering the precinct, you first see the Martyrdom of SS. Lawrence and Blaise, then a mutilated Crucifixion; next, scenes from the life of St. Lawrence, his distribution of bread, appearance before the king, and baptism of neophytes; then incidents from the legend of St. Mark, his cure of the cobbler who wounded his hand with an awl. The drawing and painting are both related in an absolute manner to those in the Ceneda altarpiece. The figures are coarse and repulsive in mask; the detail everywhere is incorrect. The flesh is reddish with the high lights streaked on in white.

³ Venice Academy, No. 13. The Virgin seems taken from a pack of cards, the anatomy is false, the shape wooden. Draperies are involved and fall spirally. The flesh is red, and green in the shaded parts; of course the crowns and borders are embossed. St. John Baptist and another Saint are at each side of the Virgin. The piece is signed, 1436: "Jachomello de Fior," the "i" perhaps a mutilation of an "l." It is this Madonna which Lanzi knew when in the Manfrini Gallery (Lanzi, ii. 86).

the loss of such pieces as the Death of Peter Martyr, taken down from SS. Giovanni e Paolo to make room for the celebrated canvas of Titian, and the Doctors of the Church, in the school of the Carità at Venice.¹

If the latter had been preserved, we should possess probably the most careful and finished production of Jacobello's pencil. He was attached to the school of the Carità by the interests of purse and of religion. He was registered amongst its members, and he willed that he should be buried in their dress

¹ The fact that Jacobello had done a Peter Martyr in SS. Gio. e Paolo is stated in Sansovino (*Venezia Descritta*, edition of Martinioni, 4^o, Venice, 1663, p. 65) and in Ridolfi (*Le Maraviglie dell'arte*, 8^o, Padua, 1835, i. 51). The Doctors at the Carità are stated by the Anonimo (ed. Morelli, p. 87) to have been on panel in distemper and above life-size, and to have been completed "l'anno 1418, 13, Febbraro." They are mentioned by Boschini (*Le R. Min.*, Sest. Dorso Duro, p. 36), by Sansovino (*Ven. Descr.*, p. 282), by Zanetti, p. 17, and Ridolfi (*Le Maraviglie*, i. 50). Moschini (*Guida di Venezia*, 12^o, 1815, ii. 481) charges Ridolfi and Boschini, upon good grounds, with confounding a Virgin, which the latter mentions in the same breath as the Doctors, with the Madonna and Saints by Joannes Alamannus and Antonio da Murano now in the Venice Academy. He might have added to his list Zanetti, who makes a similar blunder. We had hoped to find these Doctors in the magazines of the Venice Academy, but they are not there. In 1858 there were two figures of Saints taken from Venice to Bassano and exhibited for sale there under the name of Jacobello; the style was undoubtedly his, and it is probable that the Doctors have been dispersed and may be found in galleries abroad. Amongst existing pictures we are enabled still to notice the following: (1) Venice, Museo Correr, Sala II. No. 21. Half-length Virgin with the Infant at the breast, wood, gold ground. Signed: "In gremio matris sede sapientie patris iacobelu' d' flor' pinxit." Damage done to the surface precludes an opinion as regards colour, but the outlines and movement recall Francescuccio Ghissi. (2) Venice, Galleria Manfrini, No. 67. Wood. Virgin and Child, so repainted as to defy criticism, but with the remains of an inscription: "143.. (? 4 or 6) adi 26 Māzo Jachomello de . . or pense," but as to this signature, ? (3) Same collection, No. 104. Wood. St. Chiara, reminiscent of the style of one of the older Muranese, rather than of that of Jacobello. [* The Manfrini collection is now dispersed, and the editor has not been able to trace the two pictures mentioned above.] (4) Venice, Sant'Alvise. Kneeling portrait of the priest Philippus, curate of San Girolamo, much injured by fire and subsequent restoring, with remnant of inscription as follows: "Jacob...lo re me" No opinion justifiable. See for notices at considerable length, Cicogna, *Iscriz. Venez.*, vi. 532, 823-4. The portrait was long supposed to be that of Pietro Gambacorta of Pisa. It is engraved in Zanotto, *Pinacoteca Veneta*, Fasc. 8. The painting is on panel, and possibly a fragment originally in the church of San Girolamo at Venice. (5) Bergamo, Gal. Lochis, No. 21. Wood, tempera, inscribed: "Jachomello de Fior f." Virgin adoring the Child on her lap, and six angels in air; in the upper angles, the Virgin and Angel Annunciate; in six

and without pomp in the tomb at SS. Giovanni e Paolo which he had prepared for himself and for his family.¹

His will was made at the close of 1439. It left the greater part of his property to his wife Lucy and to his adopted son Hercules. There was a proviso, however, that should the former be pregnant at his death, the posthumous child should divide equally with Hercules; and this proviso chiefly has led us to reject the common belief that Jacobello del Fiore is identical with an early painter called Jacobello di Bonomo.² We learn with precision from the will that Jacobello was possessed of wealth in money, in relics, in books, and in tenements, that he had a slave and other servants; we find, in fact, that though a bad painter he was a charitable, benevolent, and good man.³

compartments at sides, Nativity, Noli me tangere, Resurrection, Entombment, Descent from Cross, and Crucifixion. There is no lack of restoring to this picture and its inscription, but the figures exaggerate the defects of Jacobello. (6) Venice, SS. Gervasio e Protasio. St. Grisogonus on horseback with a banner, wood, entirely repainted; recalls not only Jacobello, but Antonio da Negroponte and even Giambono. (7) Berlin Museum, No. 1155. St. Michael and the Dragon, wood without embossments. The drawing is an improvement on Jacobello, the colour likewise, which is better fused. The attitudes are freer. This is more a Muranese piece than one by del Fiore.—Two pictures which we have not seen are (8) a St. Louis and St. Jerome, once in the hands of Mr. Barker in London (Waagen, *Treasures*, ii. 127), and (9) four Saints, James the Elder, George, Dominick, and Nicholas, late gallery of Mr. Bromley (Waagen, *Treasures*, iii. 377). [* In the Museo Comunale at Teramo there is a large *ancona*, originally in the church of Sant' Agostino in that town, representing the Coronation of the Virgin with Saints, signed "Jacobel de Flore p." See Bindi, *Monumenti storici ed artistici degli Abruzzi*, i. 28, n. 1, and ii. pl. 11. Jacobello is also known to have coloured a wooden Crucifix, carved by Antonio Bonvicino, and still existing in the church of Castel di Mezzo near Urbino. See Testi, *La storia della pittura veneziana*, i. 399 *sq.*—Lost or mislaid are also altarpieces of the nuns of Corpus Domini at Venice (Vasari, iii. 635; Sansov., *Ven. Descr.*, p. 173; Ridolfi, *Marav.*, i. 51); altarpiece with SS. Christopher, Sebastian, and Roch, in the Gesuati at Venice (Boschini, *Le Ric. Min.*, Sest. Dorso Duro, p. 19). Ridolfi erroneously assigns to Jacobello the Virgin and Child by Negroponte in San Francesco della Vigna at Venice (*Le Maraviglie*, i. 51).

¹ See note 3 below.

² See note 1 to p. 2.

³ 1439, 2. 8^{bre} . . . "Ego Jacobellus de Flore pictor de confinio S. Moysis . . . constituo et esse volo meos fideles commissarios Luciam dilectam uxorem meam . . . Erculeum filium meum adoptivum . . . Eligo corporis mei sepulcrum apud monasterium sanctorum Johannis et Pauli ubi meus tumulus est fabricatus. Item poni volo cadaverem meum in feretro meo scolē S. Marię de Caritate batutorum, indutum tantummodo cappa dictę scolē . . . Dimitto omnes et singulos meos reliquias sanctorum cum suis ornamentis scolē batutorum S. M. de

Jacobello's comrades and successors in artistic practice were, as we have seen, Negroponte, Donato, and Giambono. Of the first there is little to be said except that his colossal Virgin in Adoration at San Francesco della Vigna of Venice was taken by Ridolfi for the work of del Fiore.¹ It has a peculiar stamp revealing the connection of its author with the followers of Squarcione, Zoppo, and Gregorio Schiavone. It is painted with the hard dry tempera of that school, and is superabundantly decorated with the low embossments and plastic ornaments which rarely fail to accompany Paduan pictures. It is all but a solitary example of the master.²

Caritate in qua ego sum . . . omnes et singulos meos libros . . . dimitto Anam sclavam meam liberam et francham ab omni vinculo servitutis . . . Dimitto Catherinam servam meam in manibus antedictæ Luciæ ux. m. . . et . . . Erculis . . . quam in eorum arbitrio reliquo tenendam francandam et maritandam. Dimitto . . . Erculi omnia et singula designamenta et colores, ceteraque ad artem pictoriam pertinentes si se in dicta arte voluerit exercere, aliter vendantur . . . Dimitto frat: dominico de Flore et fratri Johanni Bono de Muriano ordinis predicatorum ducatos octo ami ammatim . . . omnes et singulas meas domus quod possideo in civit. Venetij tam in contrata S. Agnetis quam in contrata S. Crucis vendi debere . . . Si forte ad mortem meam ipsa (Lucia) esset gravida et pareret, deputetur ad equalem portionem cum Ercule . . . Residuum omnium bonor. mob. et immob. present. et futur . . . dimitto antedictis Luciæ . . . et Erculi." This will, in the Archivio Notarile of Venice, was copied as far back as 1857 by Michele Caffi. The foregoing is but an excerpt, giving, however, all that interests the public of this day. [* A sale of Jacobello's effects was held on Nov. 8, 1439 (Paoletti, *Raccolta di documenti inediti*, i. 6); doubtless at that date he was dead. Among the bidders was Jacopo Bellini, who acquired a panel adorned with marquetry.]

¹ Ridolfi, *Le Maraviglie*, i. 48. Sansovino does not fall into this error; but he and Boschini both commit another, saying that the author is Fra Francesco da Negroponte. The words inscribed on the lower step of the throne are: "Frater Antonius de Negropoñ pinxit." (*Venezia Descr.*, p. 50, and Boschini, *Le R. Min.*, Sest. di Castello, p. 43). According to Boschini and Ridolfi the picture was painted for the Cap. Morosini. The Virgin sits in a throne enlivened with reliefs of children and carved ornament. Classic heads are pinned to the front of the rounded footboard of the throne. There are birds and roses about, which remind us of Stefano da Verona, a vase, candelabra, and festoons of fruit and flowers; seraphs complete the upper part. The arched canvas at top with an Eternal in it is a modern addition. The faces are all unpleasant, like those of Zoppo; but the head of the Virgin is of a pretty oval. The tempera is dry, finely hatched originally, and now much retouched in the flesh. Two angels attend at the feet of Christ, who lies with a cross in his hand on the Virgin's lap.

² In San Francesco della Vigna there are three life-size figures of SS. Jerome, Bernardino, and Louis (wood) on an altar in the sacristy. They are assigned to Jacobello by Ridolfi (*Mar.*, i. 51), to Negroponte by Moschini (*Guida di Venez.*, ed. 1815, i. 44-61), but they are by a better hand than either. The figures are



Alinari photo.

[Venice, San Francesco della Vigna.]

THE VIRGIN ADORING THE CHILD.

The name of Donato is illustrated by creations of two kinds, those which date from the first half of the 15th century, and those which betray an artist of the close of that century. Of the latter kind, and therefore foreign to the period of which we now treat, is a *Pietà*¹ at the Venice Academy, copied from that of Giovanni Bellini in the Museum of Berlin, and a *Crucifixion*,² both of which might indicate that there was once a person of the name of Donato who studied in the school, or imitated the manner, of Giovanni Bellini.³ The colleague and follower

slender; the execution and ornamentation of drapery in the manner of the Muranese. The tempera has a raw and crystalline appearance due to restoring. The gold grounds are repainted in green, with oil. It is probable that these are productions of one of the Vivarini.—More in the fashion of Negroponte is a panel in the Oratory della Disciplina at Legnago (gold ground split vertically in two places). The Virgin is enthroned and adores the Child laid out in her lap. She receives golden rays from the dove and from the Eternal above her. Several angels hold vases and scrolls. The subject is similar to that in the altarpiece of San Francesco della Vigna. The surface is extensively altered by repainting.

¹ Venice Academy, No. 71 (canvas, oil, half-lengths). Christ supported on the tomb by the Virgin and Evangelist. The best-preserved parts—*i.e.* the hand and head of the Saviour, and part of the head of the Evangelist—are painted in with a fatty semi-transparent impasto, in a style revealing a follower of Giovanni Bellini, from whose *Pietà* at Berlin (Museum Cat. No. 4) the subject is exactly copied. [* This picture is no longer catalogued as a work by Donato.] Another copy, by a poorer and more modern hand, is also assigned to Donato Veneziano in the gallery of Padua (No. 423). It is fuzzy and thick in surface, done at one painting, with dark shadows.

² Venice Acad., No. 98, originally in San Niccolò dei Frari (demolished church) and assigned to Donato by Boschini (*Le R. Min.*, Sest. di S. Polo, p. 56). Zanotto has engraved it (*Pinacot. dell'Acad. Ven.*, Fasc. 23). He follows Moschini (*Guida*, ii. 507) in doubting that the author is Donato, pupil or follower of Jacobello. The execution is better here than in the *Pietà*, but the hand might be the same. The flesh tones are low in key, and remind us of the period illustrated by Palma Vecchio.—Boschini cites further as by Donato a St. Francis receiving the Stigmata in San Niccolò (*Le R. Min.*, Sest. di S. Polo, p. 57), but the piece is not to be traced, and Christ going to Calvary, in the church of the island of San Giorgio in Alga (Sest. della Croce, p. 63), is also missing. [* The last-mentioned picture, which really represents the *Crucifixion*, now forms part of the collection of the Academy of Arts at Vienna (No. 90). Dr. Ankiewicz has shown (*Rep. f. Kunstw.*, xxviii. 133 sq.) that it contains borrowings both from the earlier and from the later subjects of Dürer's Great Passion; it cannot therefore have been painted before 1510.]—The Maufrini Gallery has a St. Jerome (No. 106) catalogued under the name of Donato. The Saint is in the desert. A coarse thing, unlike any of the foregoing. [* Its present whereabouts is unknown.]

* ³ It has been suggested by Dr. Ludwig that the younger Donato might be identical with the painter Alvise Donato, who is recorded as living in Venice in 1528–50. See the Berlin *Jahrbuch*, xxiv., Supplement, pp. 24 sqq.

of Jacobello who walks in the path of fourteenth-century art is Donato, whose memory is preserved in historical descriptions of works dating from 1438 to 1460,¹ of whom, however, there remains but one canvas, a winged lion between SS. Jerome and Augustine in the magazine of the public palace at Venice. In this solitary production of the year 1459, the majestic animal is presented to us almost exactly in the attitude previously chosen by Jacobello, colossal in size, not without grandeur, but flanked by two greatly injured figures of Saints betraying the painter's imperfect conception of the human shape.²

Michele Giambono humbly treads in the path of Jacobello, treating mosaics with more skill than painting, but even in the latter disclosing an improvement in technical handling, due to the study of Gentile da Fabriano, or as we should rather be inclined to suppose, of Pisano.³ A conventional swell in his outline reveals the common fountain at which he and Jacopo

¹ A Baptism of Christ in Santa Marina at Venice, dated 1438 (Sansovino, *Ven. Descr.*, p. 41); a Madonna in the refectory of Sant' Elena, dated 1452 (*ibid.*, p. 212; and Ridolfi, *Marav.*, i. 52); a Virgin between SS. James, Jerome, Victorius, and Nicholas in San Samuele, dated 1460 (Sansov., *Ven. Descr.*, p. 115). All of these are gone. [* This Donato Veneziano is probably the same person as Donato Bragadin, who in 1440 agreed to enter into partnership with Jacopo Bellini (an agreement which apparently never was put into effect), and who died in 1473. (Paoletti, *Raccolta di documenti inediti*, i. 7.)]

² Venice, Ducal Palace. This lion was in the Tribunal of the Avogaria. [* It has lately returned to its old place.] It is inscribed: "Donat Vetus depi . . . a . . ." and we are told (Ridolfi, *Marav.*, i. 52) bore the date of 1459. The tempera is repainted in oil, but there are traces of the original work in the head of St. Jerome and the embroideries of the dress of St. Augustine. Behind the lion a castle on an eminence, water, islands, and a boat, two scutcheons in front (mentioned in Boschini, *R. Min.*, Sest. di S. Marco, p. 50). Another piece of this kind, originally in the Magistrato del Cattavero, is also preserved in the magazine of the Ducal Palace. It is a canvas with the arms of the republic and SS. Peter and Nicholas as supporters at the sides. The style is that of Jacobello and Giambono, and very closely resembles Donato's; but the piece has been altered by repainting, and a date (1504) seems added by another hand, who put in two new bits of work at the outer sides.

³ We shall be able to connect the name of Giambono with a fixed date in the fifteenth century. There is a record in the archives of the notaries of Udine, which in substance is a contract between the town of San Daniele, Michele q. Giovanni Boni, painter, and Paolo Amadei, sculptor of Venice, for an altarpiece of carved wood to be placed in the church of San Michele at San Daniele. This contract is dated Dec. 28, 1440. [* It has been published by Joppi, in *Archivio Veneto*, xxxi. 468 sq. The altarpiece in question is now in the church of Sant' Antonio at San Daniele.—Beyond this, we now know of other records of

Bellini drew their earliest instruction. But Giambono never freed himself from the grotesque rugosity peculiar to the Veneto-Byzantines; he did not draw with more correctness than Jacobello, and if his draperies are cast with the comparative simplicity of a previous century, they are still heavy and overlaid. Of the mosaics and pictures which Giambono had the sense to sign with his name, the earliest is probably the Redeemer between St. Bernardino and other Saints, at the Venice Academy, a damaged altarpiece produced between 1450 and 1470, or some years after St. Bernardino was canonized.¹ The archaic forms, the large head with protuberances indicated by lines, the imperfect bony extremities, all tell of the education of the fourteenth century, but the stucco ornaments are lower in relief, and the coigns of the nimbs are finer than before.² We are reminded here of nothing so much as of Giambono; their dates range from 1420 to 1462, and they have been published by Paoletti, *Raccolta di documenti*, ii. 13 *sqq.* In 1447 our artist was commissioned to execute a picture for the high altar of Sant'Agneta at Venice; this painting was to reproduce the altarpiece by Giovanni d'Alamagna and Antonio Vivarini in the Chapel of All Saints in San Pantaleone. Giambono's copy is probably a panel, now in the Venice Academy (No. 33), and bearing the forged signature "Joannes et Antonius di Muriano F. MCCCCXXX" (cf. *postea*, p. 22, n. 2).]

¹ St. Bernardino died in 1444; he was "beatified" in 1450, canonized in 1458; but as to these last dates authorities differ. Important under these circumstances is the following passage in the *Annali Veneti* of Malipiero (*Arch. Stor.*, *ub. sup.*, part ii. of tom. vii., 8°, Flor. 1844, p. 658): "Quest'anno (1470) s'ha comenza a solenizar el di de San Bernardin da Siena, a instantia del Dose D. Cristofol Moro, al quale ditto B. predisse che'l sarave Dose." [* As a matter of fact, the friar whom the authors describe as St. Bernardino, has no nimbus and cannot therefore have been canonized when the altarpiece was painted. Moreover, the black habit worn by him makes it impossible to think that he is the above-mentioned saint. Mr. Rushforth (in *The Burlington Magazine*, xx, 105 *sq.*) has given convincing reasons for identifying him with Philip Benizi, one of the founders of the Servite order, who ever since his death in 1285 was held in great veneration, but was not canonized until 1671.]

² Venice Academy, No. 3, originally in the Scuola del Crocifisso alla Giudecca (suppressed). The work is engraved in Zanotto (*Pinacot. dell' Acad.*, Fasc. 44). The Saviour as the good shepherd erect on a pedestal; and, like the four Saints, in a painted niche, the upper area of which has been enlarged by modern hands. The grounds are regilt, so that they in part impinge on the original outlines. The flesh tints are injured. On the pedestal of the Saviour we read: "Michael Căbono pîxit." [*As shown by Mr. Rushforth (*ub. sup.*), the central figure is not the Saviour, but St. James the Elder; and it seems very likely that this polyptych was originally painted for the Servite church of San Giacomo alla Giudecca in Venice.]

the fresco attributed to Vincenzo di Stefano on the monument erected in 1432 at Sant' Anastasia of Verona to the memory of Cortesia Serego, the general of Antonio Scaliger.

In the waggon-roof of the Madonna de' Mascoli at San Marco of Venice, Giambono signs his name on one of two very large and bright mosaics. To the left we have the Nativity in a lodge of very florid architecture, with the Presentation in the Temple as a makeweight, to the right the Visitation and the Death of the Virgin. The mosaics are framed in ornament tastefully imitated from the older Oriental. That which contains the Visitation and Death of the Virgin suggests a renewal or a different hand from Giambono's¹; but the Nativity and Presentation are composed with reasonable skill according to the traditional pattern, and the space is well divided and balanced. There are more simplicity of action, more purity of outlines, a better cast of drapery than in contemporary paintings of the Venetian school, and there is at once more truth in the proportions and more animation in the action than heretofore. The colouring too is harmonious and brilliant.²

It is, however, in a small and highly finished Virgin and Child belonging to the Conte Riva of Padua that we most surely trace the influence of Pisano on Giambono. Here as in the Madonna de' Mascoli we read his name without a date, but we have before us a flat and slightly shaded enlargement of a miniature with figures in unnatural movements, not approaching

*¹ Professor Thode has attributed the Death of the Virgin to Andrea del Castagno, and the Visitation to Jacopo Bellini (see *Festschrift für Otto Benndorf*, p. 307 *sqq.*). I believe, however, that Signor Lionello Venturi is more correct in thinking (*Le origini della pitt. ven.*, p. 91) that only some figures in the Death were designed by Andrea del Castagno, while others in this mosaic, and all of those in the Visitation, reveal the style of Giambono. The architecture in both scenes is no doubt closely akin to Jacopo Bellini.

² Venice, San Marco. The chapel was built in 1430, as may be seen from the inscription quoted in Zanotto (*Pinac. dell' Acad.*, Fasc. 44). The mosaics are supposed by Zanotto (*ibid.*) to have been finished between 1460 and 1490; by Selvatico and Lazari (*Guida di Venez.*, p. 38) in 1490. [* There is a record that mosaics were executed in this chapel in 1444. See Thode, *ub. sup.*, p. 315.] The border running along the centre line of the waggon-roof contains a Virgin and Child, Isaiah, and David in three medallions. In the lunette facing the door are the Angel and Virgin annunciate at the sides of a bull's-eye window. On a scroll at the foot of the Virgin of the Presentation one reads: "Michael Zanbono venetus fecit." The mosaic of the Death of the Virgin has undergone some restoring.

MICHELE GIAMBONO



Anderson photo.]

[*Rome, Miss Hertz.*

THE VIRGIN AND CHILD.

(Reproduced by permission from Richter, *The Mond Collection*.)

to perfection in drawing whether of body, of limb, or of face, clad in tortuous and copious folds of dress, and tawdry from the use of golden arabesques and borders; and we note with certainty a family likeness between this and the usual productions of Pisano's Veronese disciples.¹

We thus gain an insight into the changes which supervened when the Venetians were affected by Umbrian art. It might have been desirable to add some information respecting Giacomo or Girolamo Moranzone, of whom Vasari says that he was the competitor of Jacobello, but as his picture in Sant' Elena at Venice is mislaid,² and there is no present clue to his style, it is

¹ Conte Riva, via San Biagio at Padua. The ground of the panel is gilt, and touched with arabesques of a lake colour. A bird is perched on the Virgin's knee. One may remark how small the mouth and chin are, how angular the outline of the eye, how thick the tips of the fingers. On the lower border of the panel one reads: "Michael Johannis Bono venetus pinxit." [* This picture belonged subsequently to Lord Leighton and Dr. L. Mond, and is now in the collection of Miss Hertz in Rome. These are also works by Giambono: (1) Fano, Congregazione di Carità. The Virgin and Child with six saints. (2) London, Mond collection. St. Mark. (3) New York, Metropolitan Museum. The Man of Sorrows. (4) Padua, Museo Civico, No. 6. The Man of Sorrows (see *postea*, ii. 26). (5) Sattignano, collection of Mr. B. Berenson. An Angel of the order of the Thrones (cf. *postea*, ii. 2, n. 1).] The Berlin Museum Catalogue gives to Giambono (No. 1154) an Assumption of the Magdalen, in which the Saint, covered with dishevelled hair, is taken to heaven by six little angels (wood, tempera). A nun patroness kneels on the foreground of a hilly landscape (left). The softness of the tempera, the comparatively true nature and rendering of the figures, proclaim the author to be not Giambono but Antonio di Murano. The subject, however, is that which Martinioni (in Sansovino, *Venez. Descr.*, p. 20) assigns at Santa Maria in Gerusalemme of Venice to Giambono. Sansovino also speaks of Giambono as the author of reliefs carved in the chapel of the Mascoli at San Marco (*Sansov., Ven. Descr.*, p. 99). There is no doubt that a sculptor of the name of Zuan Boni existed in Venice in 1438-42 (see records in Gualandi's *Memorie*, Serie vi.), but the question still remains uncertain whether he and Giambono are one person. [* It is now proved that they are not.] The two altarpieces mentioned by Sansovino (*Ven. Descr.*, p. 175) at Sant' Alvise of Venice are missing.

² This picture is described by Zanetti (*Pitt. Ven.*, pp. 491-2) as representing the Assumption of the Virgin, the Baptist, St. Benedict, St. Helen, and St. Elizabeth. It is mentioned by Vasari, iii. 635. An inscription preserved by Zanetti proves that the picture was executed in 1441, but see Cicogna (*Iscriz. Venet.*, iii. 354, 518), and for notices of the Moranzone family the same (*Iscriz. Venet.*, i. 49, 83). [* For these, see especially Paoletti, *L'architettura e la scultura del rinascimento in Venezia*, i. 80 sq. and 97 sq. Members of the Moranzone family were working at Venice as wood-carvers for more than a century, beginning from the opening years of the 15th century. Giacomo Moranzone

best to neglect Moranzone,¹ and to turn our glance towards the island of Murano, where Giovanni and Antonio first exhibited their industry and talent.

is first mentioned in 1430, and was still living in 1467, but no longer in 1469; whenever his profession is stated in the documents he is called wood-carver, not painter. The inscription which was once to be seen on the above-mentioned altarpiece (now in the Venice Academy, No. 11) read, according to Zanetti (*Della pittura venez.*, p. 492), "Giacomo Morazone à laurà questo laurier, an Dni MCCCCXXXI"; and Signor Paoletti justly remarks that it might refer to the carving of the frame (*Cat. delle RR. Gallerie di Venezia*, p. 9). It seems in fact very doubtful that Giacomo Moranzone ever practised painting.]

¹ In Santa Maria de' Frari at Venice, a monument with heavy and grotesque bas-reliefs in terra-cotta of the resurrection, limbo, and virtues, contains the body of the beatified monk Pacifico: "In hoc sepulcro depositum fuit corpus pacifici ordinis fratrum minorũ año dñi m^o. CCCCXXXVII die XXI Julij." Above the arch of the recess, the Virgin receives the annunciate angel, and awaits the dove sent down by the Eternal. At the left side St. Francis receives the Stigmata, and another Franciscan stands in a niche with a book. The vaulting of the recess is decorated with ornaments and angels. The paintings are in distemper on the wall, of coarse and opaque tone. The manner apes that of Jacobello, the forms being as defective as his usually are, but exaggerated in a manner reminiscent of Giambono. The reliefs are apparently by the same artist as the wall painting. May not this be the work of Moranzone, if he be really the rival of Jacobello?

CHAPTER II

THE MURANESE

MURANO is only parted from Venice by a channel of insignificant breadth; yet from the earliest date of the settlement of the islands it preserved a separate existence. For a considerable period it was very populous, and was a favourite resort of the wealthier citizens, who retired from their counting-houses to the seclusion of its villas and gardens. Its importance in the fifteenth century was due to the perfection of glass manufactures, which flourished under the searching supervision of the Council of Ten; and there is no more remarkable instance of the jealousy with which the interests of a specific class were guarded than that afforded by the government regulations in respect of this very manufacture. It was enacted that no person who was free of the guild should leave Murano on pain of death; and the severity of this law was only mitigated by a concession that the girls of Murano should be entitled to marry, without incurring the penalties of a misalliance, into the noblest families of Venice.¹

Remnants of mosaics, of wall paintings, and of altarpieces in this and the neighbouring islands prove the existence of artists in very remote times,² but Murano did not boast of a

¹ *Venezia e le sue Lagune*, Venice, 1847, 4to, vol. i., part 1, pp. 75, 113, 181, and part 2, p. 70.

² One of the earliest works to be noticed in these islands is a mosaic, on gold ground, in several courses, inside and above the portal of the cathedral of Torcello. At the highest point, in the gable, Christ Crucified, between two half-lengths; beneath this, Christ with a double cross helping Adam out of limbus, whilst Satan grovels at his feet; to the left, Eve (clothed), David, and Solomon; to the right, the Baptist and several other figures; and at the extremes on each side, an angel. The limbus is quaintly suggested by two openings, in which three half-lengths stand (a large piece on the right broken away). Beneath, Christ in glory between Mary and St. John the Baptist; the symbols

good school before the first half of the fifteenth century; and we must reject as unfounded the modern theory which strives

of the Evangelists, Seraphim, and the Twelve (of these the heads are gone). Lower down, the altar and cross that mark the seat of judgment attended by guards of Seraphim, Adam and Eve kneeling in front of them; on either side, angels resuscitating the dead. In two subsequent sections are represented the blessed and the damned. To the left, St. Peter guarding the entrance to Paradise, at which an angel stands sentinel; the Virgin and the repentant thief, Abraham, with a child in his bosom. To the right, hell, the fire of which is fed by a stream running out from beneath the feet of the Redeemer. In a lunette above the portal, the Virgin, half-length. This is a rudely executed mosaic of the twelfth century, obscure in its exposition of the subjects, and overcharged in the action of the figures; coarser than the painting of S. Angelo in Formis at Capua. Another mosaic of the same class and period is in a lateral chapel of the same cathedral; it represents four angels and the Lamb in a meandering ornament.

Of a more obviously local character is a life-size S. Donato in his mitre, with a crosier and book, between the kneeling Podestà of Murano, Donato Memo, and his wife; the saint, long, lean, colossal, and on tip-toe, the patron diminutive, the whole mapped out in primitive colours after the oldest Sienese or Umbrian fashion, the cheeks rouged, the ornaments in stucco. This is a votive piece in the church of San Donato at Murano. It bears this inscription: "Corando MCCCX indiction VIII. in tēpo delo nobile homo miser Donato Memo honorādo podestà de Muran facta fo questa Ancona de miser San Donato." We know of one record in which a Muranese artist is mentioned—a will in which the painter Bartolommeo, who died 1325, bequeathed some houses to the church of Santo Stefano of Murano. The will was copied in the Archivio Notarile of Venice, and communicated to us by Don Vincenzo Zanetti, a priest of Murano. But this Bartolommeo may be the same noticed by us elsewhere as a companion of Chatarinus in the production of an altarpiece at the Corpus Domini of Venice (see *A History of Painting in Italy*, 2nd ed., iii. 276).

In the church of San Donato the apsis mosaic is an Assumption of the Virgin, with the four Evangelists beneath: the principal personage a colossal figure standing on a cube showing the palms; at the shoulder ΜΡΘΥ; a triple inscription round the figure refers to the Assumption (Latin); below the figure and pedestal a border in the style distinguishing the mosaics of the twelfth century. The character is Siculo-Byzantine, of the same school as the older mosaics of the church of St. Mark; colours brilliant; frame of Virgin long and lean, the dress Byzantine. Beneath the border is a fresco of the fifteenth century, assigned to the Vivarinesque school, representing the Evangelists seated; but much repainting deprives us of the means of distinguishing the hand which produced them.

In the same edifice is a Death of the Virgin between SS. Stephen, Louis, John the Baptist, James (?), Donato, and Lawrence, with a lower course consisting of twelve half-lengths of saints, some of which (four), though much injured, seem repainted at the time of the Vivarini, and the rest (also injured) are of the same age as the remainder of the altarpiece, *i.e.* the age of Semitecolo, and even Jacobello—in every sense Venetian rather than Muranese.

to give it a more venerable age.¹ Favoured by the extension of the population and the consequent increase of churches and convents, the Muranese first discovered a field for their industry within their own boundaries. But they soon extended their practice to Venice when it appeared that they had solid grounds for asserting their superiority over men unable to free themselves from antiquated habits. The reasons of this superiority lay in their timely assimilation of elements hitherto unknown to the art of their locality; and it is a just tribute to the memory of Giovanni and Antonio da Murano, the earliest masters of any note in these parts, to say that they cleverly absorbed the principles which were taught in Venice by Gentile da Fabriano and Pisano. It would be too much to say that they began to innovate in such a fashion as to startle their contemporaries or posterity. Their conception and arrangement of subjects were not without quaintness; they did not surrender the old custom of accessories and gilt stucco; they did not add much to previous experience as regards contrast by light and shade, or fitness and variety of expression: but they remedied in a great measure the coarse incorrectness and glaring contrasts of tone peculiar to Guariento; they threw a tenderer spirit into their creations, and they gave a new softness to their figures. If we inquire when and where they gained the knowledge which enabled them to take a stride ahead of their countrymen; if we consult the dim page of history for an outline, were it but a faint one, of their lives, we are met by difficulties of two kinds. We have to contend with an absolute poverty of records on the one hand,² and to guard against incorrect readings

¹ We have fallen into the error of stating that Quiricio da Murano was the oldest painter of this school. See *The Early Flemish Painters* (1st ed.), art. Antonello da Messina. Another common error is to suppose that a Vivarini named Luigi painted at Murano in 1414. See *postea*, and also Moschini, *Guida di Murano*, p. 18, and annot. Vasari, iii. 666 sq., who believe in this imaginary Muranese, and Lanzi, ii. 82, who does not. See also *postea*, the life of Andrea da Murano, a painter of the sixteenth, who has by a fraud been transferred to the fifteenth century.

² Some documentary information about these two painters (beyond inscriptions on paintings) has now come to light. The earliest known document concerning Antonio dates from 1446; it is the deed by which the artist ("Antonius Vivarino") gave his wife Antonia security for her dower. He was by this time domiciled in Venice, and continued to live there until his death, save for a visit

or forged inscriptions on the other. Had Venetian historians been content to accept the evidence of pictures which prove that Giovanni da Murano and Giovanni Alamannus are one person; had they been willing to smother the jealousy which tends to diminish the services done to Italian art by one not born on Italian soil, they would have been more honest and more just. It is undoubtedly a fact that Giovanni and Antonio, whose partnership existed in 1440 and lapsed after 1447, first signed "Johannes et Antonius de Muriano," whilst they inscribed later productions with "Johannes Alamannus" and "Antonio da Muriano."¹ Venetian pride attempted to assert that two associations had been formed, the first between Giovanni and Antonio, both Italians, the second between Giovanni, a German, and Antonio, an Italian, and that the style of the pieces produced under each of these associations was different.² An effort was then made to prove the existence of the Italian Giovanni, and for this purpose an ingenious fraud was perpetrated by certain dealers, who dismembered an altarpiece purchased from Santo Stefano at Venice, and sold the to Padua in 1447-50; but it is proved beyond doubt from his signatures that he was a native of Murano, and his father seems to have been the glass-blower Michele Vivarini. In 1452 he acted as witness to a will, and appears in the same capacity again in 1453, this time together with Lodovico da Forlì, a wood-carver frequently employed by him. In 1457 and 1458 the painter's wife, Antonia, made her will; she is both times stated to be seriously ill, and died evidently shortly afterwards. In 1461 we find Antonio married again, and acknowledging receipt of the dower of his second wife, Luchina. In 1465 Antonio and Bartolommeo Vivarini, still at Venice, were appointed executors of a will. Antonio's son, Luigi (Alvise), when signing himself in 1476, makes no note of "quondam" before the name of his father, who therefore might still have been alive at that time; the first time he is spoken of as dead is in 1484. See Paoletti and Ludwig, in *Repertorium für Kunstwissenschaft*, xxii. *passim*; Ludwig, in the *Berlin Jahrbuch*, xxvi., Supplement, pp. 13 *sqq.* Giovanni d'Alamagna was probably the son of the painter Giovanni d'Alamagna who in 1423 is recorded as living at Padua. Contemporary records describe Giovanni the younger as the brother-in-law of Antonio Vivarini. The names of both these artists were about 1447-8 entered in the list of members of the painters' guild at Padua, where Giovanni died in 1450. See Lazzarini and Moschetti, in *Nuovo Archivio Veneto*, vol. xv., pt. i., pp. 146-9, 152-62.

* ¹ The statements contained in this passage can no longer be considered as correct; see the preceding note and *postea*, p. 22, n. 2, and p. 29, n. 3.

² Moschini, *Guida di Murano*, note to p. 18; Vasari, annot., iii. 666 *sq.*; Zanotto, *Pinacot. Veneta*, fasc. 26. Zanetti, *Pitt. Ven.*, p. 15, was the first to hold these opinions.

fragments to a wealthy collector, called Ascanio Molin. On these fragments they forged the name of an entire tribe of Muranese, "Johannes Vivarini" amongst the number, and thus created not only a rival to Giovanni Alamannus, but a new and imaginary member of a family known at a later period as that of the Vivarini.¹ The imposture was so transparent that Lanzi denounced it.² The panels were either destroyed or deprived of their signatures, yet there are men who still maintain that the names were not imaginary.³ It is needless to say that the style of Giovanni and Antonio is the same as that of Giovanni Alamannus and Antonio. At what time the partnership of these two artists began is altogether unknown.⁴ One or both associates had clearly been at the school or in the pay

¹ These inscriptions were made public by Moschini (*Guida di Murano*, pp. 18, 19). He describes a central Virgin and Child which bore the initials B. V. (Bartolommeo Vivarini). St. Augustine was signed "Aloysius Vivarinus"; St. Jerome, with a book, was inscribed on one of the leaves: "Antonius Vivarinus"; St. James held a staff, and on this staff the words: "Joannes Vivarinus." The forgery was detected at once by Pietro Brandolese and the Cavalier Gio. da Lazzara. See Lanzi, ii. 82, note. [* The three Saints mentioned above are now in the Venice Academy, Nos. 31, 32, 34.]

² Brandolese wrote a pamphlet, entitled *Dubbi sull'esistenza del pittore Giovanni Vivarini da Murano*, 8vo, Padua, 1807, and proves conclusively that no such person as Gio. Vivarini could have existed. The Abbé Mauro Boni, whose name seems connected with the forgeries which imposed on Signor Molin, is denounced as a falsicator of MSS. on a very extensive scale. (See *Archivio Storico*, ii., serie terza, tom. iv., pt. ii., 1866, pp. 156-7). His accomplices, the Minghetti, are also exposed; but, as regards the latter, Zanotto (*Pinac. dell' Accad. Ven.*, fasc. 36, notes to Luigi Vivarini Seniore) had already made some very damaging charges.

³ Rizzi (I. N.), in *Elogio Accademico*, read before the members of the Academy of Arts at Venice in 1816, p. 35; Moschini, *Guida di Murano*, note to p. 18; Zanotto, *Pinac. dell' Accad. Ven.*, fasc. 26. We shall see that the word "Innocentes" on the obverse of an altarpiece in the Cappella San Tarasio at San Zaccaria of Venice has been misread "Johannes" by Zanotto (*Pinac. dell' Accad. Ven.*, fasc. 26), who thus attributes to Giovanni of Murano (or Vivarini), as distinguished from Giovanni Alamannus, an important work. At the same time Zanotto (*ib.*) declares that he has seen pieces by Giovanni Alamannus alone at the Scuola de' Calzolari in Venice, in which quite a different style is apparent than that of the Johannes of San Tarasio. But the comparison becomes worthless when we know that the Johannes of the Cappella San Tarasio is unreal.

⁴ In 1440, Antonio alone signed a polyptych still existing in the cathedral of Parenzo; in style, this work shows scarcely any difference from those executed jointly by Antonio and Giovanni. It represents, in two courses, the Virgin and Child with Saints; above the Madonna is seen the Man of Sorrows. The signature runs "1440. Antoni[us] de Muriano pinxit hoc o[pus]."

of Gentile da Fabriano.¹ It is unknown, likewise, whether they resided exclusively in the island of Murano;² but the numerous altarpieces which are accessible to us were done for churches at Venice, and the Glory of the Virgin and of Christ at the Academy was painted for one of these in 1440.³

Two things are characteristic in this mutilated and colourless piece. The group of the Eternal, with his hands on the shoulders of Christ and of Mary, is a counterpart of that by Gentile da Fabriano in the Brera collection. The arrangement of the subject generally is simply realistic, and in some things as quaintly grotesque as we might expect from Jacobello. We see nowhere except in the Venetian school a paradise in which angels and seraphs, prophets, patriarchs or apostles, saints or martyrs, are ranged in tiers at the sides of a pulpit on pillars. We must go back to Cimabue to discover the four Doctors beneath the Virgin's chair. In Venice alone we find St. Gregory, St. Augustine, St. Jerome, and St. Nicholas sharing the honours of the throne with the four Evangelists and their symbols, and the angels bearing the emblems of the passion. As for the

* ¹ It does not seem very likely that Giovanni and Antonio were, in the strict sense of the word, pupils of Gentile da Fabriano, though their works undoubtedly reveal his influence. Gentile, as we now know, stayed in Venice in the opening years of the fifteenth century, certainly not beyond the year 1414 (see Colasanti, *Gentile da Fabriano*, pp. 10 sq.), whereas the earliest known date of any work by Giovanni and Antonio is 1441, and by Antonio alone 1440.

* ² As has been shown above, Antonio appears to have spent most of his life at Venice.

* ³ Academy of Venice, No. 33, and engraved by Zanotto in *Pinac. dell' Accad. Ven.*, fasc. 48. Wood, tempera, mutilated in the upper part; the highest region, with the angels and "powers," being repainted in oil, and a pinnacle by Basaiti added on. The inscription in a banderole on the foreground is: "Joanes et Antonius de Muriano f. MCCCCXXXX." The beaded facing of the spirally-cut stool on which the Evangelists stand is embroidered in open work, and the colouring is throughout spoiled by restoring. We are only informed that this panel was presented to the Academy by Ascanio Molin. It is probably the same described by old guides as having been once in San Barnabà of Venice (Sansovino, *Ven. Descr.*, p. 246). It was at a later period in Santa Maria de' Miracoli, a convent founded after 1480. (See "Annali Veneti," by Malipiero, in *Archivio Storico*, part ii., tom. vii., p. 672.)

* Dr. Ludwig (*Repertorium für Kunstwissenschaft*, xxii. 433 sq.) proves conclusively that the signature on this picture is a forgery; and he makes it seem very probable that we here are concerned with the copy of the painting by Giovanni and Antonio at San Pantaleone which in 1447 was ordered from Giambono (see *antea*, p. 12, n. 3).

throne itself, it would not be Venetian of this age but for its heavy carving and gilding; nor should we fancy that we were lingering in the land of Guariento or Semitecolo, if the nimbs and mitres, and borders and crosiers, were not of gilt stucco. Add to this a certain shortness and helplessness in the figures, a painful rudeness in the extremities, as well as in the definition of detail; and the impression of the work is all but complete. The redeeming features in it are those which prove the influence of the Umbrian, and perhaps the German, education in the painters. There is none of the exaggeration of action, none of the sharpness of contrast in tones, of the earlier period; there is more regularity of proportion in the human frame, and more care in the fashion of its outline; the cast of drapery is more simple. But, above all, the soft fusion and gloss of the flesh, though unrelieved by light and shade, are a happy innovation. It was due no doubt to this reaction that the practice of Giovanni and Antonio extended, that they were commissioned to furnish an Apotheosis of St. Jerome in 1441 to Santo Stefano,¹ three monumental altarpieces for the sisterhood of San Zaccaria in 1443, and a repetition of the Coronation with more copious embossments for the chapel of All Saints at San Pantaleone of Venice in 1444. We are still in doubt whether the first of these is not the dismembered piece upon which so many inscriptions were forged for the benefit of Signor Ascanio Molin.² To describe the latter would be mere iteration.³ At San Zaccaria a chapel

¹ Venice, Santo Stefano. The subject is described by Ridolfi (*Marav.*, i. 53) as a St. Jerome full-length between other figures in compartments, with a small Virgin and Child in a pinnacle. The picture is mentioned by Boschini (*Le R. Min.*, Sest. di S. Marco, p. 90) and by Sansovino (*Ven. Descr.*, p. 129), who says: "La palla di S. Hieronimo di Giovanni et Antonio Vivarini che furono l'anno 1441 et l'intaglio fu fatto da Gasparo Moranzone."

² Brandolese, *Dubbi*, *ub. sup.*, p. 6, laments its loss. He might have lamented likewise the loss of a companion altarpiece, mentioned by all the writers above quoted, a St. Monica with scenes from her life, in Santo Stefano. Ridolfi, Boschini, and Sansovino, *ub. sup.*

* A little picture of the Nuptials of St. Monica once in the Molin collection and now in the Venetian Academy (No. 50) might possibly be a fragment of the latter altarpiece (Paoletti, *Catalogo delle R.R. Gallerie di Venezia*, pp. 24 sq.). According to Dr. Ludwig, Nos. 31, 32, and 34 in the same gallery did not originally belong to the "palla di S. Hieronimo."

³ Venice, San Pantaleone. Wood, rounded at top. Similar in size and subject

dedicated to St. Tarasius was to be restored to its pristine splendour by the renewal of three altars rich in the carving and decoration of their woodwork and statues, and precious for the finish of their pictures. The most imposing of these altars is that which bears the name of the abbess, Helena Foscari, and the prioress, Marina Donato. It was intended to enclose a relic of the cross, and was fancifully cut into gables with pinnacles, beneath which half-length statues of saints were coloured in imitation of nature. Two carved images of St. Marina and St. Helen, two painted panels with St. Moses and St. Elizabeth, are the flanking ornaments of the receptacle for the relics. The obverse is a double course of fourteen saints in niches, at the sides of which two children with the palms of martyrs are inscribed "Iocentes"; whilst high up the Redeemer is depicted bleeding for the sins of the world.¹

to the Coronation, No. 33 in Venice Academy, but perfect in the upper part, where we see angels red, white, and blue, with maces, censers, shields, and scales, and inscribed "Principales Potestates, virtutes . . ." The rests of the throne, instead of being plain clustered pillars as at the Academy, are twisted, but here also much injury has been done by restoring. On the banderole one reads: "Xpofol de Ferrara itaia. Zuane e Antonio de Muran pense. 1444"; the date and other parts of the inscription much rubbed. The same artists painted the doors of the organ in San Pantaleone, which are lost (Ridolfi, *Marav.*, i. 54).

¹ Venice, San Zaccaria. The front of this altar in its present condition is engraved in Zanotto, *Pinac. Ven.*, fasc. 26. In the text Zanotto speaks only of the central Virgin and Child as having been added by restorers in 1839, and he expresses a belief that the addition is by Antonio. The truth is that the Virgin and Child, St. Martin to the left, and St. Blaise to the right, were all added in 1839, as Cicogna very truly states (*Cicogna, Iscriz. Venez.*, tom. iv., p. 692, and tom. ii., pp. 144-5), upon which occasion the signature, which is in Moschini as follows: "Lodovicus de For . . . ies . . . et Johanes et Antoſus de c . . . eru" (*Guida di Ven.*, ed. 1815, i. 111), was renewed so: "Lodovicus de For . . . incixit et Johannes et Anthonius de Mur. pinxerunt MCCCCXLIIII." The date is therefore imaginary. At the same time the obverse was restored, and the word "Iocentes" read by Cicogna (as it was afterwards read by Zanotto and Rizzi [falsely]) "Johannes." The Virgin added to the front, as well as the two saints at her sides, are not in the style of the Muranese. The style is that of Pievan di S. Agnese or Lorenzo; the tempera rough, with hot flesh-lights and blue-grey shadows, colours of dresses sharply contrasted, detail of inner form crude, masks and foreheads large and protuberant. St. Mark, next to the St. Martin, is by Giovanni and Antonio, his blue mantle repainted. The St. Elizabeth is also by Giovanni and Antonio, and fairly preserved. The inscriptions beneath and above the saints, as well as that on the lower border of the picture, are not of interest. They may be read in Cicogna or Zanotto, *ub. sup.*

The second altar, erected at the expense of the nun Margarita Donato, is also rich in flaming pinnacles, but less numerously furnished with statues. St. Sabina on a pedestal between St. Jerome and another saint forms the principal compartment, above which stands a half-length of an angel between St. Margaret and a female martyr. The third, due to the piety of the nun Agnesina Giustiniani, is a course of three bas-reliefs, illustrating the Resurrection of Christ, the Virgin and the Marys, and Christ at the Sepulchre, the whole completed by attendant figures on panel of SS. Gains, Nereus, Achilleus, and another saint.

Were it not for the wilfulness which so often spoils the fruits of the ingenuity of past ages, we should still have these masterpieces in their primitive state, somewhat shorn of their ginger perhaps, a little bleached or changed in their colour, but valuable as perfect monuments. This condition they do not possess altogether, because the principal altar was taken to pieces and reset in 1839, on which occasion the relic press was closed by the introduction of a Virgin and Child between St. Martin and St. Blaise, finished for some other purpose by Pievan di Sant' Agnese, the obverse being altered on the same occasion by the introduction of a new course of subjects in niches, bearing all the marks of the style of Agnolo Gaddi.¹

We still observe with interest in the altar of Margarita Donato how Giovanni and Antonio improved their style in the period which intervened between 1440 and 1443.² Careful study

¹ The subjects have been noticed in *Hist. of Ital. Painting* (2nd ed.), ii. 247 sq. They are flanked at each side by the "innocents" already noticed. Beneath the Saviour, whose blood is received into a cup by an angel, there is a large figure of St. Zachariah between SS. Stephen, Thomas and Gregory, Theodore, Leo and Sabina. The next lower course comprises two angels in prayer and six saints. The short but slender and hastily executed figures most recall the later works of Antonio of Murano when he painted alone, the drawing and outlines being mechanical and poor enough. But the attractiveness of the whole face is perhaps diminished by the fact that it is all in monochrome.

² Venice, San Zaccaria. The subjects of these altars have been described in the text in a few words. That of Margarita Donato is inscribed: "Johannes et Antonius de Muriano pinxerunt, 1443 [1445, in error, *apud* Moschini, *Guida di Ven.*, ed. 1815, p. 118], m̄s October . . ." The figures are on gold ground, but the panels are all more or less damaged or rubbed down, exposing in the latter case the original tempera preparation, which was stippled up to a high condition of fusion by soft touches. A modern varnish is doing great injury by contracting

had given them fresh mastery, and enabled them to represent form with greater calm and more regularity of proportions. They corrected the excessive shortness of their figures by decreasing the breadth of the frame, and rounding the parts in the heads; but they passed to an almost excessive softness in the rendering of external outline and in the fusion of their tempera. They were diligent and jealous of their reputation in the more prominent portions of their work, leaving the minor ones—or those less likely to be freely exposed—to the humbler hands of their assistants. But the decorations of the chapel of San Tarasio do not derive their whole value from the labours of the painter. The sculptures in every instance have an importance not second to that of the pictures themselves, and we shall be forced to admit that the bas-reliefs preferred by the piety of Agnesina Giustiniani are superior to the panels ordered by her sister nuns. There is a certain attraction in the animated boldness of these carved and coloured pieces; their character and power point to an artist of a high class. But Lodovico, who signs the largest of the altars, is otherwise unknown, whilst Christopher of Ferrara, or Moranzone, the habitual frame-makers of Jacobello and the Muranese, strike us as being workers in a lower field. It may appear on future investigation that we are here in presence of some Friulan, a pupil of the great schools of Tolmezzo and Udine, which combined the German habits of carving and colouring with a spirit truly Italian in the shape and expression of their figures.¹ These schools were to furnish Venice with some of the greatest names in its artistic calendar, names before which those of Giovanni Alamannus and Antonio of Murano may be said to pale; yet tinged inevitably with some of that German blood which so greatly troubles the critics of early Venetian art.

and cracking the surface. The head and other parts of the saint to the right in the upper course and of St. Jerome are ruined and repainted; the blues are all new, and the angels about the St. Sabina, as well as the youthful saint in the lower course to the right, are rubbed down. The angel in the centre of the second course is well preserved.

The altar of Agnesina Giustiniani is inscribed: "Jovanes et Antonio d Murano pixerūt, 1443, m̃s October . . ." The four saints in panel are spoiled by renewal.

¹ We are the more inclined to this supposition as the signature of the chief altar runs so: "Lodovicus de For . . . incixit," etc. [* This Lodovico was in reality a native of Forlì. Cf. *antea*, p. 19, n. 2.]



Alinari photo.

THE VIRGIN AND CHILD WITH THE FOUR DOCTORS OF THE CHURCH.

[Venice Academy.]



It is not till 1445 that we discover Giovanni d'Alamagna coupled with Antonio da Murano on any altarpiece; and we are asked to believe that the latter, having lost his first associate, now voluntarily admitted the superiority of a second one, a foreigner whom he allowed to appear as his senior. In the absence of this work, which represented St. George and St. Stephen, and formed the organ-shutter at San Giorgio Maggiore,¹ we have that of 1446 at the Carità, now preserved in the Academy, and inscribed: "1446 Johannes Alamanus, Antonius de Muriano, p."² It does not differ in style from the productions of the earlier association with which we are acquainted. On the contrary, we revert in it to the shorter mould of form conspicuous in examples previous to those of San Tarasio. We have the same languor of type and of character, the same blending, the same roundness of face and calmness of air, the same profusion of ornament and embroidery in crowns and borders, and the usual absence of relief by light and shade. The subject is the not uncommon one of the Virgin enthroned in a

¹ This picture is first mentioned, in San Giorgio Maggiore, by Zanetti (*Pitt. Ven.*, p. 15), who gives the inscription as follows: "1445. Johannes de Alemania, et Antonius de Muriano, pin." Its loss is noted by Cicogna (*Iscriz. Ven.*, iv. 260, 315, 343, 347), who quotes as follows a chronicle of this monastery of San Giorgio: "Aliæ duæ imagines St. Steph. et St. Georg. ibi quæ olim vetus organum claudabant, opus sunt Antonii de Muriano et Joannis de Alemania ut ibi subscripti." [* This work was destroyed in 1773 through the collapse of the old campanile of San Giorgio. Cf. Paoletti and Ludwig, *ub. sup.*, p. 429.]

² No. 625, Academy of Venice. In Zanotto (*Guida di Venezia*, 8vo, Venice, 1863, p. 503) the date is falsely given as 1496. The place for which it was originally done—viz. Scuola della Carità—is now in the Academy; so that it is one of the few pieces which did not require to be transferred to a new locality. It is mentioned by the Anonimo (p. 87), who assigns it to "Antonello da Murano"; by Sansovino (*Ven. Descr.*, p. 282), who gives it to "Antonio Vivarini da Murano"; by Zanetti (*Pitt. Ven.*, p. 17), who calls it the "best of Jacobello's"; and by Ridolfi (*Marav.*, i. 50), who makes the same mistake. The picture is on canvas, the figures life-size; the two angels to the right repainted, as is likewise the green dress of the angel nearest the Virgin to the left.

Nos. 606 and 608, a Virgin and Angel Annunciate, done for the Chiesa della Carità, and now at the Academy, are called by the names of Giovanni and Antonio (by Ridolfi, *Marav.*, i. 53); but these pieces are too much altered by modern repainting to warrant an opinion. [* They come in reality from the convent of Santa Maria at Monteortone, and are probably by Bernardino Parentino. The Annunciation mentioned by Ridolfi is missing at present. See Paoletti and Ludwig, *ub. sup.*, p. 431.]

court, under a baldachin supported by four angels and attended by the four Doctors, erect on a raised pedestal. We are still reminded of the Umbrian, but we *now* attribute to the German origin of Giovanni the partiality for copious ornament, and the pale smoothness of tempera, so remarkable in all the Muranese productions hitherto noticed¹; and we find nothing to change in the opinion of Selvatico, when he declares "that Giovanni and Antonio took much from the manner of contemporary Germans without losing the merit of originality, transfusing into their creations the admirable serenity of colour, and into their proportions and manner the softness, which were principal gifts in Gentile da Fabriano."²

Far from exhausting the catalogue of Giovanni and Antonio's works, we have but indicated some of those that are best known and authenticated by signatures and dates. There is a beautifully preserved fragment of a Virgin and Child in the oratory of San Filippo at Padua, which may be called the fairest creation of its time, so kindly have the Muranese made the rounded mould of her face, so calm her attitude, so pleasant the graceful flow of her draperies.³ We are compensated by its existence for the loss of the Nativity executed for San Francesco of Padua in 1447.⁴ Life-size portions of an altarpiece, a Virgin and Child

¹ We may here mention a picture by our artists mentioned by Sansovino (*Ven. Descr.*, p. 254), who says it existed in SS. Cosmo e Damiano at Venice, was painted in 1446, and had a frame carved by Christoforo Ferrarese.

² Selvatico (P.), *Storia estetico-critica*, 8vo, Venice, 1856, ii. 463-4.

³ Padua, San Filippo. Wood, life-size, tempera; noticed by Brandolese (*Pitture di Padova, ub. sup.*, p. 143) as the work of an unknown painter, but very clearly by our artist. The crown and nimbus of the Virgin are slightly raised; the throne is embellished with foliated ornament, and the base of it embroidered with open work, through which roses are seen. The arabesque-cut base of yellow marble rests on a flowery meadow. One of the prettiest features is the graceful fall of drapery from the Virgin's head over the shoulders of the Child, and then again through the Virgin's fingers. The flesh is softly enamelled in a transparent and well-fused flesh-tint of a warm tinge, shaded off with greenish grey. There is evidently neither the old deep green preparation here, nor the deep brown shadow. The whole is toned up by light rosy glazes.

⁴ "La terza pala a man manca [in San Francesco of Padua] fu de mano de Antonio e Zuan Alvise da Murano e contiene cinque figure in cinque nicchie" (Anon. 11). But "Zuan Alvise" is an error; and the signature is given by Zanetti (*Pitt. Ven.*, p. 15) and by Brandolese (*Pitture di Padova*, p. 249) as follows: "MCCCXLVII. Cristofalo de Ferrara itaia Anton. de Muran e Zoane Alamanus, p." The subject, according to the latter authority: "Virgin adoring the infant

and two Saints, were not long since divided between the atelier of the late Signor Molteni at Milan and the collection of the late Sir Charles Eastlake.¹ Another monumental work of the same hands and of this time is consigned to the "unknown" in the Brera collection at Milan, and is perhaps the nearest approach made by Giovanni and Antonio to the devout tenderness of the Florentines, Lorenzo Monaco, or Angelico.² An equally interesting and well-kept specimen is the St. Ursula between St. Peter and St. Paul, originally in San Pietro, and now in private hands at Brescia.³ We lose sight after this of Giovanni d'Alamagna, and find Antonio the partner of his brother Bartolommeo of Murano.

Till this moment the Venetians had followed an impulse given to them by the Umbrians and Germans. The time had

Christ between the ox and the ass, and St. Joseph in the distance; at the sides four saints." The picture was still noticed in its place in 1807 by Brandolese (*Dubbi, ub. sup.*, p. 6).

¹ Both pieces wood, tempera, life-size: the Virgin enthroned with the Child erect on her lap, injured and requiring restoring (Signor Molteni) [* at present in the Museo Poldi-Pezzoli at Milan, No. 589]; SS. Jerome and Peter on one pedestal, much repainted, but in the manner of the Virgin at San Filippo of Padua (late Sir C. Eastlake, now National Gallery, No. 768). Perhaps these are two parts of a lost altarpiece once at San Moisé in Venice (Boschini, *Le R. Min.*, Sest. di S. Marco, p. 80). [* This is evidently the case; and the right wing of this altarpiece, representing SS. Francis and Mark, is now also in the National Gallery, No. 1284.]

² Milan, Brera, No. 228. Wood, tempera on gold ground; figures one-fourth of life-size; catalogued "École Florentine," but clearly by Giovanni and Antonio. [* Now officially ascribed to them.] There is so much softness and tenderness as greatly to recall the Umbrian school, and especially Gentile. The execution is careful, the outline of much tenuity, the colour clear and bright and highly fused. The Virgin, at whose feet an abbot kneels, is a little plump; but the saints at the sides are slender and a little dry, which may be due especially to the collaboration of Antonio, whose pictures, when he no longer worked with Giovanni, show this slenderness. There are six full-length saints at the Virgin's sides, amongst them SS. John the Baptist and Benedict. In an upper course, the centre of which is Christ between the Virgin and St. John, there are half-lengths of SS. Peter, Gregory, Monica, Paul, Ambrose, and Catherine. [* This picture was originally in the monastery of Praglia, near Padua. Paoletti and Ludwig, *ub. sup.*, p. 432.]

³ Now in the house of the rector of the Seminario at Brescia. Wood, two-thirds of life-size, tempera on gold ground; centre, St. Ursula erect with a banner in each hand, the staves of which are also held by the virgins at her sides. St. Peter left, St. Paul right. This picture is also nameless. The figures are slender, but of pleasant proportion; the heads fairly rounded, the extremities

come when North Italy was to feel the weight of a far stronger and more masculine power. Donatello, who had visited Padua and fascinated every artist in the school of old Squarcione, now made his appearance in Venice; wherever he came he was followed by a crowd of admirers, who recognized in him the boldest reformer of Italian art; he was praised till he sickened of praise and fled from it,¹ but his admirers were honest and ardent, and for a time a doubt might have been indulged whether Venice would not prefer the charms of classicism to those of colour. Amongst the followers of the classic revival, Bartolommeo of Murano may be considered the earliest. He had been bred, we may suppose, in the workshop of his brother, and had acquired all that could be taught there. He had perhaps been sent adrift upon the Continent to serve some years as a wandering companion, and then returned invigorated by change and varied study. He now became a partner with Antonio, and helped him to produce the finest altarpiece that had yet been wrought in their school. The Madonna of the Carthusians of Bologna, which first gave Bartolommeo occasion to test his powers, was commissioned in the name of the pontiff Nicholas V. and intended to commemorate the services of Cardinal Albergati. It was begun and finished in Venice in 1450; and is justly considered one of the most tasteful combinations of architectural carving and panel-painting that this period produced in Northern Italy.² Without inaugurating a change in the old

somewhat imperfectly drawn; the colour as before; the ornaments, however, not embossed. Some slight scratches excepted (in two heads of the centre panel), the work is well preserved.

* Other works of Giovanni and Antonio are two Madonnas in the galleries of Budapest (No. 103) and Città di Castello respectively.

We have the last joint work of the two painters in certain parts of the decoration of the Ovetari chapel in the Eremitani in Padua. They had been commissioned to paint half the chapel; but owing to the death of Giovanni in 1450, they did not even complete the frescoes on the ceiling. Of these, Giovanni and Antonio seem in fact to have executed only the *putti* and part of the ornaments of the ribs. See *postea*, ii. 16, n. 1 and 2.

¹ Vasari, ii. 413.

² Now No. 205 in the gallery of Bologna. Wood, tempera, engraved in Rosini's work, Pl. lxi., inscription: "Anno Domini MCCCCL. Hoc opus inceptum fuit et perfectum Venetiis ab Antonio et Bartholomeo fratribus de Murano, Nicolao V. Pont. Max. ob monumentum R. P. D. Nicolai Card. tit. Sanctæ Crucis." The picture is described in the sacristy of the Certosa of Bologna by Luigi Crespi, in

ANTONIO AND BARTOLOMEO VIVARINI



Atinari photo.]

THE VIRGIN AND CHILD WITH SAINTS.

[Bologna Gallery.



custom of setting saints in courses as attendants to the Virgin and Redeemer, it embodies partially the altered condition of artistic feeling in Venice. Without the breadth and shortness of those which Bartolommeo drew later, the figures are marked by slenderness, overweight of head, and incorrect extremities. They illustrate for this reason Antonio's individuality; but the masks of three or four saints and the broken folds of certain dresses would alone reveal the co-operation of Bartolommeo. The tender resignation and soft outlines of the suffering Christ between angels in the upper course, or of the adoring Virgin in the lower course, are characteristic of Antonio; but the Child asleep on the lap of its mother and resting its cheek on its hand, betrays the classical tendency of the younger artist. We see the first attempt to combine old impersonations of resigned devotion with the select proportions of antique nude, and the contrast is the more striking because the adaptation is incongruous and incomplete. But whilst we watch Venetian art thus taking a new direction, we also see its love for colour developed, and a symptom of coming change is displayed in the bright rich tones of the dresses.

Whether it now happened that Antonio began to age, and for that reason to decline in power, or whether it occurred to Bartolommeo that he might do better than continue to unite his rising fortunes with those of the fraternal atelier, it is very clear from the work that now issued from the association that elements of decay were rapidly gathering. Hardly a year later

a letter to Bottari, dated Sept. 23, 1772, in Bottari and Ticozzi, *ub. sup.*, vii. 204. Centre, the Virgin enthroned adoring the Infant asleep on her lap; in side niches, a bishop with mitre, book, and crosier; SS. Jerome, John the Baptist, and Nicholas of Bari (full-lengths). Upper course, centre production, Christ "that has suffered," between two angels, and half-lengths in niches of SS. Peter, Gregory, Augustine (?), and Paul. There are eleven pinnacles, five of which are capped with statuettes. We see in the SS. Peter, Gregory, Jerome, and Nicholas the types with which Bartolommeo makes us familiar at a later time. The colour is, as usual, rosy and very much blended; but the drapery has a more broken line than that of Giovanni and Antonio.

* In the collection of Don Guido Cagnola at Milan there is a triptych showing in the middle compartment a carved Annunciation, and on the wings the painted figures of SS. Augustine and Philip; it is inscribed: "MCCCLII. Bartholomeus et Antonius fratres de Muriano pinserunt." Originally this work was in a village church in the neighbourhood of Brescia. See Cagnola, in *Rassegna d'arte*, iii. 166 *sqq.*

than the masterpiece of Bologna, Antonio and Bartolommeo completed a Glorification of St. Peter for the monastery of San Francesco at Padua, in which neither of them apparently did more than superintend the labour of their assistants.¹ Now and then they rose to a higher level, of which we may find examples in a couple of Saints at Santa Maria della Salute of Venice,² or in fragments of altarpieces at Pausola³ and Bergamo⁴; but the tendency, at least of Antonio, was to sink, as we remark in a feebly executed Annunciation at San Giobbe of Venice⁵; and

¹ Now in the Communal Gallery of Padua, having been dismembered and so lost its old frame. The picture is probably that originally on the high altar at San Francesco (Anonimo, p. 12), but removed to a room off the choir at the close of the last century (Brandolese, *Dubbi*, p. 7, and *Pitture di Padova*, p. 249). It was inscribed: "MCCCL. Antonius et Bartholomeus fratres de Murano pinxerunt hoc opus." It was a monumental pile like that of Bologna with St. Peter in cathedrâ in the centre (the Anonimo says St. Francis), St. Christopher with the infant Christ (part of the head of the latter is gone), SS. Paul, John the Baptist, and Archangel Michael. In upper course, centre projection, Christ Crucified between the Virgin and Evangelist, SS. Mary Magdalen, Francis, Scolastica, and a bishop in half-lengths at the sides. The tone is rosy, washy, and flat; the drapery neglected; the work careless, as in the obverse of the first altar in San Tarasio at Venice.

* This altarpiece, which originally was in San Pietro at Padua, is now proved to have been painted in 1447 by Francesco de' Franceschi (see Moschetti, in *Bollettino del Museo Civico di Padova*, vii. 74 *sqq.*). We know from contemporary records that this artist lived at Padua in 1443 and at Venice in 1445-68 (see Lazzarini in *Boll. d. Mus. Civ. di Padova*, i. 114, and Ludwig, in the *Berlin Jahrbuch*, xxvi., Supplement, pp. 157 *sq.*), and Sansovino mentions works by him in San Samuele (1448), San Giobbe, and San Giorgio in Alga, all of which are missing at present (cf. *Ven. Desor.*, pp. 115, 156, 240). The *ancona* of 1451 by Antonio and Bartolommeo Vivarini is also lost.

² In the sacristy of this church there are two rounds, in each of them a bishop, Crispin and Nicholas. These are doubtless fragments. They bespeak the hand of Antonio and Bartolommeo, as it appears to us in Bologna; the draperies being a little cornered, and the colour bright and clear; wood, tempera.

³ These are four panels half life-size in the sacristy of the church of San Pietro e Paolo. Two half-lengths under scollop niches are SS. Catherine and Mary Magdalen. Four full-lengths in couples are SS. Paul, George, Nicholas, and Peter. There is something approaching the Mantegnesque in the force of character of the figures. The manner, however, is that of Antonio and Bartolommeo.

⁴ Bergamo, Carrara Gallery, Nos. 193, St. Paul; 189, St. Jerome, full-length, wood, tempera, under life-size; much injured, but clearly by Antonio in the above manner.

⁵ Venice, San Giobbe. Three arched panels in the sacristy. In the centre, the angel and Virgin annunciate, with the Eternal in a gold sky above a court and trees (the head of the Virgin injured). At the sides, SS. Michael and Anthony



Hans Staengl photo.

THE ADORATION OF THE MAGI.

[Berlin, Kaiser Friedrich Museum.]

before 1464, when alone and unassisted he finished a St. Anthony and Saints for a church at Pesaro, Bartolommeo had left the old and rickety partnership, and begun life at his own risk.¹

If, however, Antonio attracts us but little at last by the lank and conventional figures with which he filled the altarpiece of Pesaro, he interests us more when we consider other productions, in which he cleverly imitates Gentile da Fabriano. There is a predella in six parts with scenes from the life of the Virgin,² and an Adoration of the Kings, in the Museum of Berlin, in which we trace the composition, the attitudes and costumes of the Umbrian, combined with the soft and monotonous expression, the peculiar fusion of pale flesh tone, and the copious embossments of the earliest works in San Pantaleone and San Zaccaria.³

(piece wanting in lower part of the former); tempera, two-thirds of life-size. The figures are like those of the altarpiece at Padua, the execution poor, outlines hasty, colour flat, a work of the atelier, assigned by Zanetti (*Pitt.*, p. 29) to Luigi Vivarini.

¹ The altarpiece once in Sant'Antonio Abbate of Pesaro (Lanzi, ii. 83) is now in the gallery of San Giovanni Laterano at Rome. [* It has lately been transferred, along with the other old paintings of the Lateran Gallery, to the Gallery of the Vatican.] Centre, a coloured statue of St. Anthony the Abbot. Sides, full-lengths on panel of SS. Sebastian, Christopher, Venanzio, and Vito, figures one-third of life-size (a piece wanting at the feet of the two last-named saints). Upper course, "Ecce Homo," between SS. Jerome, Peter, Paul, and Benedict. Beneath the central figure, and apparently repainted on the old lines, the words: "1464, Antonius de Murão, pinxit." The figures are excessively lean and long, the feet and hands are incorrect, yet the outlines are still careful to excess; the heads are of the usual oval, but there is an angular accent in the drawing of the features. The painting is hatched in the shadows. It tells us that it was one of Antonio's last, yet we shall see a trace of the master familiar to us in the pictures of Bartolommeo, *e.g.* in the Ecce Homo and St. Paul. Wood, tempera, gold ground.

² Berlin Museum, No. 1058. This predella is catalogued in the "School of Gentile da Fabriano." [* It is now ascribed, but with a query, to Antonio Vivarini.] It comprises a Coronation of the Virgin, in the spirit of that by Gentile at the Brera of Milan (No. 497, but see *Hist. of Italian Painting*, 1st ed., iii. 97), and those of the Muranese at the Academy and at San Pantaleone of Venice. It is antiquated in style, and might be one of the earliest creations of Antonio.

³ Berlin Museum, No. 5, originally in the Palazzo Zen, then in the Craglietto collection at Venice (*op. cit.*, iii. 99), catalogued here under the name of Antonio and Bartolommeo Vivarini [* now under that of Antonio alone]; subject, the Adoration of the Kings. The group in front of the penthouse representing the Virgin, Child, and kneeling king, is a repetition of a similar one in Gentile's picture of the same subject in the Academy of Arts at Florence (No. 165, Sala I.). The tempera and execution are Antonio's, and we remark the partiality to embossed ornament, the soft fusion of rosy flesh-tints, and the monotonous

Of Antonio's or Giovanni's pupils or assistants we know but little, which is surprising when we remember the great quantity of pictures issued in a few years from the Muranese atelier; but a natural presumption would lead us to bring into this class Quiricio of Murano, whose obscure career has been a source of varied conjecture amongst critics and historians. That such a person has existed there is not the slightest reason to doubt; that he produced extremely little is certain. But our comparative ignorance of him, and the paucity of his remains, are almost proofs of his dependence; and these proofs are greatly strengthened by one of the few altarpieces that can surely be attributed to his hand. Amongst the treasures of Rovigo, at the close of the eighteenth century, Francesco Bartoli had had occasion to notice a St. Lucy by an unknown painter in the house of the Campanari family. He was struck by the signature and date which it bore, and copied it exactly: "Opus Quiricius de Joanes Veneciis, M^o 4c62."¹ In course of time the rich collection of the Campanari was dispersed; but the St. Lucy was not

repetition of the same features in every face. Wood, small figures, 3 ft. 7 in. high by 5 ft. 7½ in.

We may dwell for a moment further upon the following: (1) Berlin Museum, No. 1143. Wood, tempera, ascribed jointly to Antonio and Bartolommeo Vivarini [* now attributed to the school of Luigi Vivarini]. Altarpiece in six parts, the upper central one of which—a Christ in the tomb between two angels—is softly coloured, and has generally the air of Antonio's manner before he sank to the altarpiece of 1451 at Padua. The rest is by Luigi, not Bartolommeo Vivarini, but see *postea*. (2) Osimo, Frati Minori Osservanti [* subsequently in the Town Hall and lately stolen]. Composite altarpiece, wood, tempera. Principal course, full-length Coronation of the Virgin between a bishop, SS. Francis, Peter, and Anthony. Upper course (of which the centre is missing), SS. Mary Magdalen, Jerome, John the Baptist, and Catherine. A hasty and poor production of the partnership between Antonio and Bartolommeo, light in tone and without shadow; the stature of the figures curt, and the draperies broken after the manner of the later of the two Muranese. Figures, two-thirds of life-size. (3) Turin, Municipal Gallery. Wood, tempera, fragment in bad condition and much repainted, representing a Coronation of the Virgin that may once have represented the manner of Antonio and Bartolommeo. (4) Venice, San Giovanni in Bragora. St. Andrew between SS. Jerome and Martin, called Antonio Vivarini by Sansovino (*Ven. Desor.*, p. 36) and Zanotto (*Guida di Venez.*, p. 119), called Carpacio by other critics; really by Bissolo. See *postea*. (5) Genoa, Santa Maria di Castello. Annunciation and Saints, composite altarpiece attributed to Antonio, but see Antonio da Pavia, *postea*.

¹ *Le Pitture, Sculture ed Architetture della Città di Rovigo, etc., etc.*, di Francesco Bartoli, Venice, 1793, p. 183.



Alinari photo.]

[Rovigo, Communal Gallery.

ALTARPIECE OF ST. LUCY.

allowed to pass through many hands, and is still preserved in the palace of the present Cardinal Silvestri at Rovigo. The saint stands in a niche in an affected attitude holding a cup and palm. Her tunic is embroidered with flowers; her green-hued mantle is strewn with golden arabesques; a large stamped nimbus surrounds a head covered with a portentous crown. Two puffy angels in violent action flutter at her ears, and a diminutive patroness kneels at her feet. Three panels at each side of the principal one contain incidents from the legend of St. Lucy.¹ The signature is in a "cartello" at the base of the niche. It tells at once, if we accept the name "Joanes" as that of Giovanni d'Alamagna,² that Quiricio is the pupil of the senior partner in the Muranese workshop. The treatment entirely confirms that supposition, being soft and nerveless, as one might expect from a subordinate, but highly finished, flat, and clear, and technically such as might be found in a picture by an assistant to Giovanni and Antonio. The slender waist and long neck, the thin fingers, are not less characteristic than the kindly and regularly shaped head. We are reminded essentially of the execution of the Muranese by the lightness and finished blending of the tempera, as well as by the striking absence of light and shade. More reminiscent of a later art would be the fine broken outline which imitates that of Crivelli without having its force or purpose. The small compositions at the sides no longer betray a symptom of the antiquated squareness and stiffness of the older period, but are free and animated in their way. We might but for the signature have guessed this to be an early Bartolommeo; and it is possible that some of the least favoured panels ascribed to the latter are really due to the industry of Quiricio. A Virgin adoring the Child on her knees, shortly before 1871 in the studio of Signor Paolo Fabris at Venice, might

¹ Rovigo, Palazzo Silvestri. [* Now Communal Gallery.] Beginning in the upper course to the right, and finishing in the lower course to the left, we have: No. 1, St. Lucy and her mother Eutychia before the apparition of St. Agatha, who hears St. Lucy's prayer for the restoration of Eutychia to health. No. 2, St. Lucy before the king enthroned. No. 3, St. Lucy immovable though drawn by a string of oxen. No. 4, St. Lucy anointed with oil by the executioner. No. 5, St. Lucy receives the blow from the executioner. No. 6, communion of St. Lucy.

* ² It seems, however, to denote the father of Quiricio. This may be inferred from two wills of 1461 and 1478, drafted in Venice and witnessed by Quiricio. Cf. Paoletti and Ludwig, *ub. sup.*, pp. 441 sq.

naturally fall into this category,¹ as well as a couple of panels in the Venice Academy² and the Correr collection³; and we might perhaps venture to assign a similar origin to an enthroned Virgin with four scenes from her life, in possession of the Earl of Wemyss,⁴ and a Crucifixion with numerous episodes at its sides in the Academy of Arts, at Vienna⁵; all these, independent of a couple of pieces in the Venice Academy which bear fragments of the

¹ Venice, Signor Fabris. Small panel, tempera on gold ground. Two angels support the crown on the Virgin's head, her frame emitting rays. The Child lies on a white cloth in the Virgin's lap. A light-toned piece, of slightly coloured surface, damaged so that one sees the grey in the preparation of the shadows. The angels, not unlike those of the Rovigo picture, have their eyes scooped out. The masks of Virgin and angels, their attitude and execution, recall Quiricio, as we see him in the foregoing picture. [* The present owner of this work is not known.]

² Venice Academy, No. 27. Virgin and Child between four Dominican saints, signed with a suspicious inscription, "b. Vivarini f." Small panel, tempera, injured and abraded. The art looks like that of Bartolommeo enfeebled. Same gallery, No. 387 (Cat. of 1867), assigned to Bartolommeo, arched panel on gold ground, renewed entirely, and nothing left of the original but the outlines; subject, the Virgin of Mercy between SS. Louis, Chiara, and two Dominican monks. The figures are long and slender, and are more in the character of the carefully wrought but feeble ones of Quiricio. [* This is the lunette of the altarpiece by Andrea da Murano, now numbered 28.]

³ Venice, Correr Gallery, Sala XVI., No. 18, under the name of Bartolommeo. Wood, tempera. The Virgin enthroned, and adoring the Child on her lap, between SS. Jerome and Augustine. A feeble creation, reminding us of Quiricio; the tempera fused and light, but without any force.

⁴ Gosford House, Logniddry. Virgin and Child, with two angels supporting the crown over her head, a nun kneeling at her feet. Sides in two courses: Angel and Virgin annunciate, Nativity, and Virgin holding the dead Christ on her lap. Small panels rubbed down. Figures and soft tempera in the style of Quiricio, but with something, too, of Bartolommeo.

⁵ Vienna, Academy, No. 22. Centre, the crucified Saviour with the Magdalen at the foot, the Virgin and Evangelist at the sides of the cross. In a double course at the sides: No. 1, the Last Supper (half repainted). 2. Christ washes the Feet of the Apostles. 3. Christ gives the Communion. 4. Christ on the Mount. 5. The Capture. 6. Christ before Caiaphas. 7. Pilate washes his Hands. 8. Christ carries his Cross. 9. Christ crucified. 10. Deposition from the Cross. 11. Resurrection. 12. Ascension. All these panels are arched, and in the spandrels there are twelve little figures of saints. No. 7 is half repainted. In No. 12 the heads are in part renewed. The grounds are all regilt. This is a small altarpiece that is assigned, though not without reserve, to the Muranese atelier at the period under notice. It is called "old Paduan," but the style is that of the school of Antonio. The Saviour in the central Crucifixion is lean and long, but not un-noble. The same may be said of six angels about the cross, and the subjects are not without interest as compositions in the spirit of the old time.

name of Quiricio,¹ or of others noticed by historians, which it has not been possible to trace.

But to conclude with Antonio, we shall find, if we credit Sansovino, that he lived till 1470, having in that year decorated certain portions of the church of Sant' Apollinare at Venice, with pictures which already showed signs of decay in the sixteenth century.² He was buried, according to Ridolfi, in that very church.³

[* This altarpiece is now labelled "Venetian school of the fifteenth century." It was originally in the convent of Corpus Domini at Venice. Paoletti and Ludwig, *ib. sup.*, xxii. 447 sq.]

¹ Venice Academy, No. 29. Wood, tempera. Subject, the Virgin adoring the Infant lying on a white cushion before her. (The blue mantle and part of the Child new.) On the face of the parapet on which the Child lies are the words "uiritus, Murano," either entirely modern or repainted on old lines. In spite of the inscription one is led to ask, is the author Quiricio or Bartolommeo? especially as the forms are in the heavier mould peculiar to the latter. The most important part of the inscription, were it genuine, would be the word "Murano." In the same manner as the foregoing we have at the Academy of Venice, No. 30, an Ecce Homo, on panel, less injured, and similarly reminiscent of Bartolommeo, showing, if we assume the author to be Quiricio, that he followed the fortunes of the Muranese atelier even after the death of Antonio. It is remarkable that the missing examples of Quiricio all indicate that he was of Murano. *E.g.* (1) Venice, Murano, church of Santa Chiara, afterwards in the Sasso collection at Venice, and engraved in D'Agincourt. Saviour enthroned in benediction, pointing with his left hand to the lance-wound, a kneeling nun in front of him; two angels above with a banderole; inscribed at foot: "Quiricius de Murano f." (Moschini, *Guida di Murano*, p. 15, and Lanzi, ii. 81.) [* This picture has recently been acquired by the Venice Gallery (No. 659).] (2) Venice, Casa Zanchi, contrada di San Martino. Virgin and Child and a female Saint, inscribed "opus Quiricij. de Murano" (Moschini, *Guida di Murano*, p. 15). (3) Venice, church of Sant' Alvise, picture signed "Quiricius f." (*ib.*, p. 16). (4) San Bernardo of Murano. Virgin and Saints, injured but signed "Quiricius f." (*ib.*, note to p. 18).

² Sansovino says (*Ven. Descr.*, p. 185), and Ridolfi copies him (*Marav.*, i. 51): "Antonio Vivarino del 1470 vi lasciò (in S. Appollinare) diverse opera di sua mano, ma consumati da gli anni." There is no other mention of Antonio except as regards a Virgin, Child, and Saints in Santa Marta of Venice, respecting which Sansovino says that it was painted by Antonio and Bartolommeo (*Ven. Descr.*, p. 269), whilst Ridolfi (*Marav.*, i. 53 sq.) names as authors Giovanni and Antonio, in which opinion he is followed by Zanetti (*Pitt. Ven.*, p. 16). Sansovino assigns to Antonio an altarpiece in a chapel at Santa Maria de' Frari, without naming the subject. It is possible that he mistook the name. There are several pieces by Bartolommeo and Luigi Vivarini at the Frari, none by Antonio. (Sansovino, *Ven. Descr.*, pp. 188-9.)

³ Ridolfi, *Marav.*, i. 54. The date he gives for the death of Antonio (1440) is obviously a misprint; but it is commented upon as an error by Zanetti (*Pitt. Ven.*, p. 15).

CHAPTER III

BARTOLOMMEO VIVARINI

IT has been said that Bartolommeo of Murano withdrew at an early period from partnership with Antonio, and sought to found an independent fortune. The cause of this resolution may be discerned in the decline of Antonio's talents, but was dictated, no doubt, also by patrons tired of applauding the defects of Jacobello, Donato, or Giambono. Yet in 1459, at which time Bartolommeo produced the figure of St. John Capistrano now preserved at the Louvre,¹ he had not risen above a respectable mediocrity, nor is it clear that he was then entitled to claim any decided superiority. We are struck, indeed, as we look at this piece, by its vapid grey colour and dry outline, by a superfluity of shadowless twilight, and an imperfect attempt to suggest the anatomy of form; we may admit a more correct realization of the idea of true proportion. But Bartolommeo was soon to give proofs of greater power. He had already assumed the name of Vivarini,² which was to become celebrated for all time, and he

¹ Louvre, No. 1607. Wood, tempera. m. 1·86 by 0·88. Split in the middle, and not uninjured by repairs and varnishes. The figure, all but life-size, in a grey frock, holds a banner in its right, a book in its left hand. The ground is black; on a low wall to the left one reads: "Beatus Johēs de Capist. . . obiit 1456"; on a strip of paper fastened to the basement on which the saint stands is the inscription: "Opus Bartolomei Vivarini de Murano 1459." [* From the same year dates a little, much injured picture of the Madonna which from the Casa Sugana at Padua has passed to the Municipal Gallery of Murano. It is inscribed: "Opus Bartholomei Vivarini de Murano. Anno domini MCCCCLVIII."]

² The first occasion upon which Bartolommeo appears bearing the name of Vivarini is in the picture above described, and dated 1459. In earlier works he calls himself Bartolommeo of Murano. His brother Antonio never signed himself so, and is not known to have borne the name of Vivarini, though writers like Sansovino give that name retroactively to him and to the whole family, not excluding Giovanni d'Alamagna. See *Ven. Descrit.*, ed. Mart., *ub. sup.*, pp. 129 and 246, and *ib.*, p. 36, where Antonio and Luigi Vivarini are called "brothers";

took care that nothing should occur to obscure it. In an adoring Madonna attended by four saints which he painted in 1464 for the church of the Certosa in the island of Sant'Andrea at Venice,¹ he repeats a subject and attitudes already familiar to those who have seen the altarpiece of 1450 at Bologna. The tendency to imitate statuary in the Child who sleeps on the Virgin's lap, a recurrence to old and traditional types, an overweight of broken and angular folds in the dresses, and a partiality to leanness in the form of the saints in niches at the sides, characterize a work conceived in the old monumental shape; but the figures are improved in stature and in attitude, the drapery has more meaning, and the extremities are better drawn; whilst the light and highly fused flesh-tone is relieved by a deeper and better-defined shadow. The style is in fact a counterpart of that in the Virgin and Child of our National Gallery,² so remarkable for the marble pallor and careful blending of its flesh, and the lively contrasts which it offers to the rich tints of the dresses.

further *ib.*, pp. 185, 188, 269, and 282. See also Boschini (*Le Ricche Minere*, Sest. di Dorso Duro, p. 51), who calls Antonio, once, Vivarini. [* As seen above, p. 19, n. 2, Antonio bears the name Vivarini in the earliest document concerning him.]

¹ Venice Academy, No. 615. Wood, tempera, m. 2'0 by 3'16; all the figures in niches, and relieved on gold ground; the whole piece injured by rubbing down and repainting, and lustrous from new varnish; inscribed on the base of the Virgin's throne with the words: "Opus Bartolomei Vivarini de Murano MCCCCLXIII." The inscription as it stands is repainted, but Boschini already notes (*Ric. Min.*, Sest. della Croce, p. 49) that the piece was done in 1464, and stood in the Cappella Morosini, or chapter-house of Sant'Andrea. Zanetti saw it in the same place, and also gives the inscription in full (*Pittura Venez.*, *ub. sup.*, p. 24). The subject is the Virgin enthroned (blue mantle new), adoring with joined hands the Infant, who sleeps recumbent on her lap. In the side niches St. Bartholomew (blue tunic and red mantle renewed), St. John the Baptist, St. Anthony of Padua, and St. Peter. See the engraving in Zanotto, *Pinac. dell' Accad. Ven.*, fasc. 42, and note the fine heads of the Virgin and St. Anthony as compared with the more antiquated mask of the St. Bartholomew.

² National Gallery, No. 284. Wood, tempera, 3 ft. 1 in. by 2 ft. 1 in., inscribed: "Opus Bartolomei Vivarini de Murano," long in the Contarini gallery and later in the collection of Conte Corniani degli Algarotti at Venice (see Rizzi's paper in *Atti dell' Accademia di Venezia*, pp. 43, 51, 61, 62). The colour is transparent enough to show the underground gesso. We remark the smallness and thinness of the features in comparison with the round long face, excessive multiplication of angular folds in the drapery, and long, lean, coarsely ending fingers. The mode of rendering flesh-wrinkles gives a drummy tension to the skin of the face. Subject, the Virgin and Child between half-lengths of SS, Paul and Jerome.

From this time forward Bartolommeo began to identify himself more completely with the classicism of the Paduan school. He painted an adoring Virgin in the mould of previous ones for a church at Bari in 1465,¹ in which he betrays the influence of the Squarcionesques, abandoning the system of monumental niches for an equally monumental arrangement of marble throne and steps, enriched with statues of angels and carved ornament, and hung with festoons after the fashion of Mantegna; but whilst he thus commingles Venetian and Paduan elements, he preserves his own distinct character in the conception, the proportion, and detail of his attendant saints. He gives a firmer and more decided accent to his drawing without losing all his old angularity, and he maintains all those habits of a colourist which render his works distinguishable. We can no more mistake the colossal Virgin, the recumbent Child, the heavy-headed and thick-set saints, than be deceived in the light flesh

¹ Naples Museum, Room XV. No. 25. Wood, tempera, half life-size, inscribed on the lower step of the throne: "Opus Bartolomei Vivarini de Muano 1465." Subject, the Virgin adoring the Child lying asleep on her lap; her form wrapped in a mantle of gold brocade. At the sides four saints, one of whom is St Nicholas; in air behind the marble throne, half-lengths, issuing from clouds, of St. Anthony of Padua, Peter Martyr, Catherine of Alexandria, and Mary Magdalen. The Child, though heavy, is more naturally at rest than the very similar ones of Bologna (1450) and Sant' Andrea (1464). See the engraving in Rosini, Tav. lxi.

* In 1467 the Scuola Grande di San Marco at Venice ordered a picture in two parts, representing "la istoria di Buram (Abraham?)" from "Mo Bartolameo e Andrea da Muran pentorj." The former of these artists may have been Bart. Vivarini, though it is possible that he is identical with one Bart. Iavarino of Murano, who, in that year, like Andrea da Murano, became a member of the Scuola di San Marco. The painting—supposing that it was executed—perished in the fire which destroyed the house of the Scuola in 1485. Cf. Pioletti and Ludwig, *ib. sup.*, xxii. 266, and Ludwig in the Berlin *Jahrbuch*, xxvi., Supplement, pp. 11 sq. From 1470 dates a Madonna in the Town Hall at Sassari (half-length, signed "Bartholomeus Vivarinus de Murano pinxit MCCCCLXX"); see Arù in *L'Arte*, viii. 205. A workshop replica of this picture is in the Fogg Art Museum at Cambridge, Mass. A full-length Madonna, now in the Palazzo Colonna at Rome, is inscribed: "Opus factum Venetiis per Bartholomeum Vivarinum de Muriano MCCCCLXXI." Morelli (*Die Galerie zu Berlin*, p. 74, n. 1) has enounced the theory that the signature "Bartholomeus de Muriano pinxit" or "Opus Bartholomei de Muriano" denotes a work executed by Bartolommeo Vivarini himself, whereas the pictures signed "factum per Bartholomeum, etc" are productions of Bartolommeo's workshop. In the main, this rule certainly holds good; but it seems doubtful whether it can be regarded as absolute. See the full discussion of the matter by von Hadeln in *Kunstchronik*, ser. ii vol. xxii. cols. 34 sq.

BARTOLOMMEO VIVARINI



Alinari photo.]

THE VIRGIN AND CHILD WITH SAINTS.

[*Naples Museum*

BARTOLOMMEO VIVARINI



Alinari photo.]

[*Venice, Santa Maria Formosa.*

NATIVITY OF THE VIRGIN.

and rich dresses, or in the patient and minute detail of the damaskings, or the grasses and roses of the foreground.

It was not till later that Bartolommeo became Paduan in the method of his colouring; and one example alone, the tripartite altarpiece at Santa Maria Formosa of Venice, dated 1473, shows that whilst greatly improving in gentleness and chasteness of style, as well as in the appropriate rendering of form, he had assumed, amongst other peculiarities of Mantegna, the dry system of tempera, together with a yellower light and a browner shading, hatched as we see it later in Crivelli.¹

Had nothing occurred to change the current of artistic thought at Venice at the close of the fifteenth century, it is possible that the Mantegnesque element might have continued to prevail, for Bartolommeo Vivarini was not alone in the path of Paduan imitation. The arrival, however, of Antonello da Messina at Venice about 1473, altered the taste and practice of the Venetians very materially; and the first man who was affected by this intrusion was Bartolommeo. He was forcibly struck by the advantages which oil colour must offer; and though he was still unacquainted with the manipulation of the medium, and treated it as he had been accustomed to treat that of tempera, he was the first after Antonello who painted at Venice in the new method.²

Two altarpieces of great interest mark this period of Bartolommeo's career. One is that of which a fragment remains in the transept, and two parts in the sacristy, of SS. Giovanni e Paolo; the other is the St. Mark between four Saints in Santa Maria de' Frari at Venice. It is difficult to undervalue the im-

¹ Venice, Santa Maria Formosa. The three panels (small, arched, wood, tempera) are let into a marble altar. They represent (centre) Virgin of Mercy (head injured) attended by four angels, two of whom, like those of Crivelli, hold the crown above her head; (left) the meeting of Joachim and Anna (sky and the mantle of St. Anna repainted in oil); finally (right) the Nativity of the Virgin (mantle restored and darkened). On the central panel: "Bartholomeus Vivarinus de Muriano pinxit MCCCCLXXIII." Yet Boschini (*Le Ric. Min.*, Sest. di Castello, p. 32), Sansovino (*Ven. Descr.*, p. 40), Ridolfi (*Le Marav.*, i. 54 sq.), and Zanetti (*Pitt. Ven.*, p. 25), all give the date as 1475; whilst Moschini (*Guida di Venez.*, ed. 1815, i. 189) says 1487.

² We can no longer hold that Antonello played as important a part in introducing the technique of oil-painting in Venice as the authors thought. There is now every reason to think that he did not come to Venice until 1475 (see *postea*, ii. 415, n. 2); so it seems impossible that it was due to his influence that Bartolommeo Vivarini adopted this new medium in 1473.

portance of the St. Augustine, the St. Dominic, or St. Lawrence in SS. Giovanni e Paolo, illustrating as they do the very finest period of Bartolommeo's career. We observe him renouncing the adventitious display of gilt relief, restoring the details of ornament to a judicious simplicity, and cultivating a most imposing and dignified Mantegnesque realism; and this is more peculiarly remarkable in the St. Augustine, who sits majestically enthroned in a white tunic and red mantle, exposing to our gaze a grave and thoughtful face, reminding us with its copious beard of an old apostle model, instinct with a new and more natural life. It is a strong masculine figure of fine proportions, drawn with spirit, clothed in drapery of a broken but not ill-chosen fold, and relieved by distinct light and shade, with flesh of a fine hale complexion. It cannot have been otherwise than that, in the production of this and the two smaller saints which embody the same qualities, Bartolommeo should have been strongly imbued with the stern grandeur of the works of the Paduan school; and we must believe that he studied the very best creations of Mantegna.¹ We shall be confirmed in this

¹ Venice, SS. Gio. e Paolo. This seems to be the only work of B. Vivarini which Vasari mentions, but he describes it incorrectly (Vasari, iii. 647 *sq.*). In its original state it was an altarpiece in three courses: the lowest being St. Augustine between SS. Mark and John the Baptist; the second, above it, a Virgin and Child between St. Dominic and St. Lawrence; the third, a set of four medallions, in each of which was a saint. It is described minutely by Boschini (*Le Ric. Min.*, Sest. di Castello, p. 54); but the date (1422) which he gives is false; the inscription is still visible on a cartello at the feet of St. Augustine, and runs: "Bartholomæus Vivarinus de Muriano pinxit MCCCCLXXIII." The St. Augustine (life-size) is on a seat, at the back of which is a violet curtain; the arms adorned with lions. He holds a crosier in his hand. The original gold ground is covered over with green, and the gold damasking of the red cloak is injured by restoring.

The SS. Dominic and Lawrence in the second sacristy were lately in the Cappella della Santissima Trinità, and have been assigned to Cima. They are properly given by Zanotto (*Guida di Venezia*, p. 292) to B. Vivarini, and declared to be, as they really are, part of the altarpiece under notice. These two saints are two-thirds of life-size, on gold ground, daubed over with blue repaint; St. Dominic with book and lily (wood), St. Lawrence with the book and gridiron, both fine and fairly preserved. See Zanotto, *Pinac. Ven.*, fasc. 18, for an engraving of the St. Augustine; Sansovino (*Ven. Descr.*, p. 65), who assigns the St. Augustine to Luigi Vivarini; Zanetti (*Pitt. Ven.*, p. 24), who says it is in oil.

In the year 1473, or thereabout (Ridolfi, *Le Marav.*, i. 55), B. Vivarini is said to have furnished the cartoons for the transept window in SS. Gio. e Paolo at Venice. This window is in many courses. Below there are four compartments

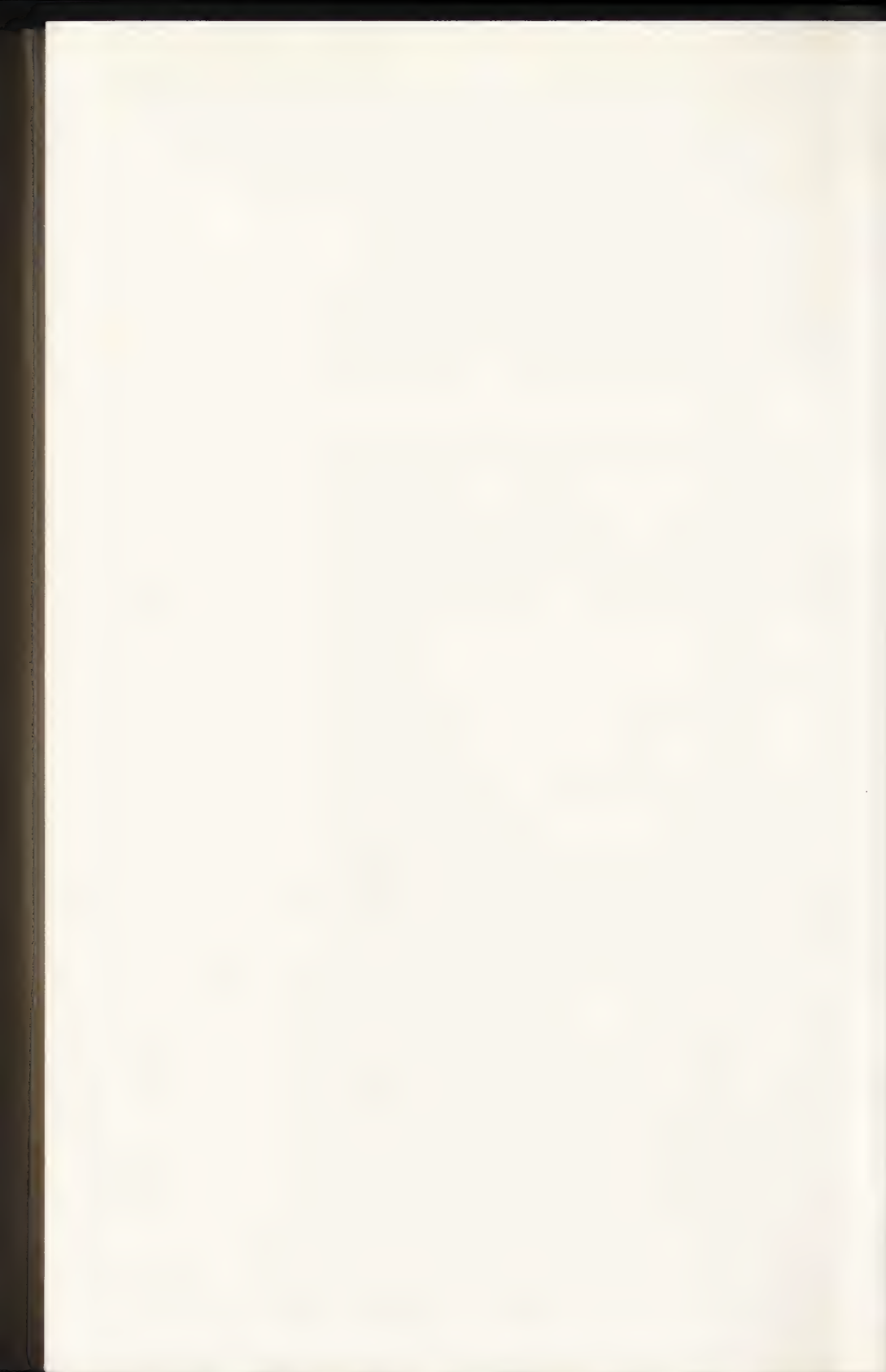
BARTOLOMMEO VIVARINI



Alinari photo.

[Venice, SS. Giovanni e Paolo.

ST. AUGUSTINE.



opinion by the St. Mark at the Frari, in which no less of talent is displayed than may be found in the St. Augustine, whilst it exhibits even more perfection of light and shade, and mastery in the representation of form, greater rotundity of modelling, and energy of execution.¹ One might say indeed, in presence of this

with trefoil lunettes. The two outside compartments contain St. George (new) and St. Theodore, the lunettes half-lengths of a friar and SS. Dominic, Peter Martyr, and Thomas Aquinas. In four roses and four medallions immediately above, are the four Doctors and the symbols of the four Evangelists. Above these again, four windows with St. Paul, the Virgin and Child, SS. John the Baptist and Peter. In three roses and four medallions higher up are Christ, Moses, and Elias, the Angel and Virgin Annunciate, and the sun and moon. On a corner of the lower window to the left one reads: "Hieronimus Mocettus faciebat"; and in a border below the whole window, the words: "Sublime opus Vivari renovatum, anno 1814," etc., an inscription substituted for an older one as follows: "fr. Martino Matteo restauratum, anno MDCCL." Moschini cites an inscription (*Guida di Ven.*, i. 142) which states the windows were done in 1510 by the Muranese Gio. Ant. Laudis, on the drawing of Bart. Vivarini.

The statement of Ridolfi is general as to painting on glass, not applying, as regards the date, absolutely to the glass windows in question. All authorities agree that the cartoons of the latter are by Bart. Vivarini, though the name is not on the work itself. The only name we have certainly is that of Girolamo Mocetto, who may well have used Bartolommeo's design. The date 1510 in Moschini's inscription is not contrary to the fact that Mocetto should have taken part in the work in question, as Mocetto was living in 1510. Laudis would be the glass-maker at Murano, Mocetto painting the glass on the original design of Bart. Vivarini.

The present condition is this: at several periods the work has been renewed, and hence the difficulty of judging of it. What we see is that the figures in the oldest (the upper) part are short and vulgar, with a style and drawing of the stamp of the old Muranese school. The rest is more or less modern, even in the lower part. Where the name of Mocetto exists, the manner is more recent. [* For data concerning the above-mentioned glass-maker, Giovanni Antonio Licinio da Lodi (Laudis), see Ludwig, in the Berlin *Jahrbuch*, xxiv., Supplement, pp. 46 *sqq.* The lower half of this window clearly shows the characteristics of Mocetto's style; this artist, be it noted, descended from a Muranese family of glass-makers. In the upper part of the window Licinio may have had a share. The figure of St. Paul seems to be by a more skilled artist than the other figures in the same row. See Baron, in *Madonna Verona*, iv. 41 *sqq.*] Ridolfi mentions glass windows in San Pietro Martire of Murano, done on the cartoons of Bart. Vivarini; but they do not now exist. See *Le Marav.*, i. 55.

¹ Venice, Frari. This altarpiece is in the left transept of the Frari, having been in the chapel of the Cornaro family (Boschini, *Le R. Min.*, Sest. di S. Polo, p. 39). It is signed at the feet of the St. Mark with the words: "Opus factum per Bartholomeū Vivarinum de Muriano. 1474." St. Mark sits in benediction with the left hand on the book in a throne over which festoons are hung. Four angels are at the sides and front of his throne, the two foremost playing a mandolin and viol. To the left stand, in a niche, St. John the

picture, that Bartolommeo Vivarini was more Mantegnesque than the Veronese followers of Andrea Mantegna; and it is difficult to express more strongly the effect produced on the style of the Venetian by the art of the Paduan. But the personages whom Bartolommeo thus depicts are not coloured in the spare dry tempera which characterizes the great Lombardo-Venetian painter. A change in mediums is very obvious; and the olive tinge of the flesh, or its full shadows, as well as the high surface of the dark portions in drapery, are a proof that the Vivarini atelier was now well acquainted with the innovations introduced by Antonello da Messina.

At this point, however, we begin to perceive that Bartolommeo has become over-confident. It is no longer the author of the St. Augustine or of the St. Mark who spends his undivided attention and exhausts his individual skill on altarpieces. It is the atelier of Vivarini, not the hand of Vivarini himself, which produces; and for this cause the stamp of the shop is impressed on works of varied talent and unequal value. The year 1477 witnesses the completion of a St. Ambrose between four Saints, now in the Imperial Gallery at Vienna.¹ There is an agreeable

Baptist and St. Jerome; to the right, St. Paul and St. Nicholas (wood, figures a little under life-size, grounds blue). The whole piece is greatly set off by its beautiful old frame. Mantegnesque are the masks of the saints, the angels, and the festoons. The colour is powerful, of olive tone, and burnished by time, a quality that we may hope to see respected. If anything, the draperies are too minutely detailed to give complete satisfaction.

* From 1475 dates a large and important altarpiece in the church of Lussingrande in Istria (inscribed "Opus factum Venetiis per Bartholomeum Vivarinum de Muriano 1475"). It represents the Virgin and Child with six Saints; the composition shows a motive—two kneeling saints—which is unparalleled in Venetian fifteenth-century painting. This picture was, at the beginning of the last century, in the Craghetto collection in Venice (see von Hadeln, *loc. cit.*, and *postea*, p. 49, n. 2). From the same year dates a polyptych, originally in the cathedral of Conversano, in Apulia, and now in the Venice Academy (No. 581); it is a rude production of Bartolommeo's workshop, signed "Opus factum per Bartholomeum Vivarinum." The church of San Niccolò, at Bari, contains a Virgin and Child with four Saints, dated 1476 (see *postea*, p. 49, n. 2).

¹ Vienna, Imp. Gallery, No. 10. Wood, 5 ft. by 7 ft. 9 in., with a renewed inscription: "Bartholomeus Vivarinus de Muriano pinxit 1477 . . . Š Ambř. Viviani Casto, Š Anř . . . Vič. Š Petrus Muntř Scři e conf . . . Iacobus de Faencie incisit." The grounds are all gold, the end of the date covered at present by the pediment of the dividing pillar, but said to be 1477, by Dr. Waagen (*Kunstdenkmäler in Wien*, 8vo, Vienna, 1866, p. 47). In the centre St. Ambrose

freedom in the attitudes, no lack of dignity in the faces; but we miss the austere grandeur that previously attracted us; and the treatment is that of a coarse and dry distemper. In 1478, a Virgin and Child between two Saints was finished for San Giovanni in Bragora of Venice; but far from perceiving the co-operation of Bartolommeo, whose name is written on a pedestal, we gaze in some astonishment at a puffy infant Christ recalling the school of Verrocchio; on a broad, grinning St. Andrew with coarse feet and hands and vulgar face; or on a lean St. John with ill-drawn limbs; and the question naturally arises: is it Vivarini who gives us this caricature of the Mantegnesque manner, and shadows his dull distemper flesh with such dark and earthy tints? or is it not an assistant like Andrea of Murano, who, with his rough and sloppy hand, takes the place of the master?¹

But from this time forward Bartolommeo never rose again to the standard of his own best works. He may occasionally remind us of them in a Virgin and St. Roch at Sant' Eufemia,²

sits in a chair, behind which is a red hanging. At his feet ten members of a brotherhood kneeling. In compartments at sides, SS. Louis, Peter, Paul, and Sebastian full length. The frame is new, or an old one restored. The figures are leaner and longer than usual, the drapery somewhat sharply cornered. The figures are two-thirds of the life-size. [* This altarpiece, which has kept its old frame, was originally in the Scuola dei Tagliapietra near Sant' Aponal in Venice. Paoletti and Ludwig, *ub. sup.*, p. 447.]

¹ Venice, San Giovanni in Bragora. Wood, arched on gold ground, figures all but life-size. The picture hangs to the left as you enter the high portal. It is signed on a cartello at the Virgin's feet: "Bartholomeus Vivarinus de Muriano pinxit 1478." The scenes from the life of St. Helen, and three half-lengths of the Saviour between St. John Evangelist and St. Mark, form a sort of predella to this piece; but the former were once part of a picture by Cima in this very church, and the latter (which are in the style of Luigi Vivarini) belong to another altar also in San Giovanni in Bragora. [* These predellas have lately been restored to their original places.] See Moschini (*Guida di Venez.*, i. 82) for the error of assigning the three panels of the Saviour, St. John, and St. Mark to B. Vivarini.

² Venice, Sant' Eufemia. This is a fragment of an altarpiece. The subject originally comprised St. Roch, with St. Sebastian and St. Louis on gold ground at the sides (Zanetti, *Pitt. Venez.*, p. 26). Now the only panel left is that of St. Roch raising his mantle to show the plague-boil, and accompanied by an angel, whilst the Virgin holds the infant Saviour in benediction in the sky. The cartello at the saint's feet is now bare of all but four letters of Vivarini's name, but Moschini (*Guida di Venez.*, ii. 352) gives the inscription as "Bartolomeus Vivarinus pinxit, 1480." This is a panel deprived of its old frame, enlarged at the sides, and injured in several places (the blue sky new and some parts laid

or in a Virgin and Child between four Saints at the Frari, of Venice,¹ which he executed in 1480 and 1482; but in most of the pieces which he turned out in rapid succession till 1499 there are obvious marks of declining powers, haste, or neglect. It would be useless for this reason to do more than notice the date of their production, and the place in which they may be found.

In 1485 Bartolommeo painted St. George and the Dragon, now in the Berlin Museum,² and perhaps also the Virgin

(bare). The figures are almost life-size, in good movement, of regular features, but forms are given with broken outlines, and the medium is coarse and dry as before. Six cherubs in the sky are modern additions. A duplicate of this picture is said to have existed in San Vitale at Venice (Ridolfi, *Le Murar.*, i. 54). [* See *postea*, p. 49, n. 2. From the following year dates a half-length Madonna in the Turin Gallery (No. 160), inscribed: "Bartholomeus Vivarinus de Muriano pinxit 1481."]

¹ Venice, Frari. This altarpiece now hangs in the transept near the sacristy. In the centre, the Virgin and Child; to the right, SS. Peter and Paul; left, St. Andrew and St. Nicholas of Bari; above, the Suffering Redeemer in an arched panel, at each side of which is a carved figure of an angel. On the lower border of the whole piece, two escutcheons and two medallions containing St. Francis receiving the Stigmata and St. Sebastian. The faults of Bartolommeo are here exhibited in their full expansion: the tempera is dull and melancholy, the drawing neglected; the heads are broad, and in some cases grotesquely vulgar. On the step of the Virgin's stool are the words: "Bartholomeus Vivarinus de Muriano pinxit, 1482." The Virgin's blue mantle is entirely repainted in oil; and generally, the dulness of the original tone is increased by restoring.

* The Museum at Bari contains three panels—no doubt parts of a triptych—representing St. Francis between four other saints. The central compartment is inscribed: "Opus factum fuit Venetiis per Bartholomeum Vivarinum de Muriano 1483." These paintings are obviously in great part the product of the *bottega* of Bartolommeo, and the side-compartments have no particular artistic merit, though the figure of St. Francis undoubtedly produces a fine, majestic effect.

² Berlin Museum, No. 1160. Wood, 4 ft. 2 in. by 2 ft. 2 in., inscribed: "Factum Venetiis per Bartholomeum Vivarinum de Muriano pinxit 1485"; represents the saint on horseback engaged with the dragon, and the female saint in the distance to the left. The tempera as in the immediately foregoing examples, but well preserved.

* In the Museum of Fine Arts at Boston there is a large polyptych, inscribed: "Factum Venetiis per Bartholomeum Vivarinum de Muriano pinxit 1485." It shows in the centre a carved Pietà, on the sides of which are painted SS. Scholastica, George, Andrew, and Benedict (full-lengths); above is a picture of the Ascension between half-lengths of SS. Mary Magdalen, Gregory, Jerome, and Christopher. The paintings can only be ascribed to the school of Bartolommeo (*cf.* Harck in *Repertorium*, xi. 78). Originally this altarpiece was in the church of Sant' Andrea at Arbe in Dalmatia. See Seguso, in *Archivio Veneto*,



[Bari, Museo Civico.]

ST. FRANCIS.



and Child of the same collection¹; in 1486 the Virgin and Child,² in 1488 the Madonna between Saints,³ in the Gallery at Bergamo. We may attribute to the same period the Virgin and Child belonging to Count Agosti at Belluno.⁴ 1490 is the date of a St. Barbara and St. Mary Magdalen originally in the church of San Geminiano, but now in the Academy at Venice⁵; it is the year in which a large monumental altarpiece representing the Virgin and Child, and Christ

xiv. 332. From the same year dates, moreover, a Madonna in the church of Almenno San Bartolomeo near Bergamo, signed: "Factum Venetiis per Bartholomeus Vivarinum de Muriano p. 1485." See A. Venturi, in *L'Arte*, i. 454.

¹ Berlin Museum, No. 1177. Wood, 2 ft. 1 in. by 1 ft. 6½ in., half-length Virgin holding the Child erect on a parapet; distance sky (repainted). The mask of the Virgin is of a Bellinesque oval, and a pleasing sadness overspreads the face; the Child, however, is heavy and fleshy. The touch of the landscape is minute and careful as Crivelli's. The surface of the panel is not free from partial abrasion and restoring. [* This is now held by many critics to be an early work of Giovanni Bellini. The group of Mother and Child corresponds very nearly with that to be seen in Bellini's Madonna (No. 77) in the Museo Civico at Verona.]

² Bergamo, Lochis Gallery, No. 141. Wood, small, inscribed: "1486, factum Venetiis per Bartholomeus Vivarinum de Muriano." The Virgin here holds the Child seated on a cushion on a parapet. An agreeable little work, not without restoring; and in this sense not inspiring absolute confidence as regards the signature.

* A polyptych executed in the workshop of Bartolommeo, and now in the Melzi-d'Eril collection at Milan, is inscribed: "Factum Venetiis per B. (sic) Bartholomeus Vivarinum de Muriano pinxit 1486." It is in two courses: below, St. Christopher between SS. Sebastian and Roch; above, the Virgin and Child between SS. Bernard of Clairvaux and Bernard of Siena.

³ Bergamo, Carrara, Nos. 191, Virgin adoring the Infant recumbent on her knee; 190, St. Peter; 192, St. Michael. Wood, half life-size, gold ground, inscribed (on 191): "Factum Venetiis per Bartholomeus Vivarinum de Muriano pinxit 1488." The treatment is hasty, distemper of thin substance showing the underground, but sharply contrasted in tints. This and the cornered outlines, as well as the false anatomy, betray the labour of assistants.

⁴ Belluno. Wood, inscribed on a card fastened to a parapet "... meus de Muriano pi 148." Behind the parapet the half-length Virgin with the Infant in her arms, and to the left an open window with a landscape; a pleasing group imperfectly rendered. [* The present whereabouts of this picture is unknown.]

⁵ Venice Academy, No. 585, St. Barbara; No. 584, St. Mary Magdalen. Wood, arched, on gold ground, m. 3·4 by 0·90, both from the church of San Geminiano, the site of which is now occupied by the Palazzo Reale, built in 1807-14 (see Boschini, *Le Ric. Min.*, Sest. di San Marco, p. 78; Ridolfi, *Le Marav.*, i. 52; Zanetti, *Pitt. Venez.*, p. 26; Cicogna, *Iscriz. Ven.*, iv. 7). On No. 585 one reads: "Bartholomeus Vivarinus de Murano pinxit 1490." The figures are fine ones in Bartolommeo Vivarini's last manner, of life-size, fairly proportioned, free

as the pilgrim between saints, was delivered to a village church near Bergamo.¹ For 1491 we have the St. Martin between St. John Baptist and St. Sebastian, now in the Carrara Gallery²; and for 1499 the Death of the Virgin, commissioned for the Certosa of Padua, and sold in the eighteenth century to one of our countrymen under the name of Giotto.³ Finally we may group

in movement, but abruptly thrown off with angular outlines and hastily coloured in a flat and semi-lucid body of tone. (One sees the ground through the half-tints.)

¹ Bergamo. Altarpiece in two courses, wood, two-thirds of life-size. Upper course, half-lengths, on gold ground, Virgin and Child, Bellinesque in feeling, with something of Cima in it, and gentler than usual; St. Ursula, a little Mantegnesque; St. Catherine, graceful and more Venetian; St. Mary Magdalen and St. Apollonia. Lower course, arched at top, Christ erect with the staff and scollop and a book at his sides; St. John the Baptist with the host; St. John Evangelist with the book; St. Peter with the keys; St. Bartholomew with the knife; inscribed on the marble pedestal of the Saviour: "Opus factum Venetiis per Bartholomeum Vivarinum de Muriano, 1490." The forms on this altarpiece are ill-proportioned and worse drawn; the colour is rough and hasty, and not harmoniously contrasted, yet the faces and movements are not without character and power. We may suppose again that Bartolommeo's design is worked out by assistants. The present owner cannot be traced. The picture was bought by the dealer Vito Enei of Rome, belonged afterwards to the banker Valentinis at Rome, and was in the trade shortly before 1871.

² Bergamo, Carrara Gallery, No. 161. Small panel with figures one-third of life-size, of St. Martin dividing his cloak, and the saint above-named; a very careless production of the shop, inscribed: "Opus factum Venetiis per Bartholomeum Vivarinum, 1491."

³ See the emphatic praise of this picture in the catalogue of the late Northwick collection, where (under No. 799) it is still assigned to Giotto. The figures are almost life-size, representing the Virgin on her death-bed, surrounded by the apostles, and received in the form of a child by the Saviour in heaven. At the sides are SS. Lawrence and Stephen; in the distance a hilly landscape. Wood, 6 ft. by 7 ft. Now inscribed on a cartello:

Giott . . tum Venethsi pe .
int . . olomeum vive
. m oi Mu . iano 1 . . .

but originally, as described by Moschini (*Guida di Murano*, p. 124):

Hoc opus factum fuit Venetiis per
Bartholomeum Viva-
rinum de Muriano 1499.

The antiquated and unpleasant look of this piece, which was exhibited at Manchester, shows that it must have been done in Bartolommeo's last days. The tone is of a disagreeable brown olive. We have a complete description of the subject in Moschini's Guide of Murano, as above quoted, together with an assurance that the panel, restored by Giovanni Maria Sasso at Venice when the

together a St. Catherine and two Saints, the property of Signor Federico Frizzoni, at Bellagio, on the Lake of Como,¹ and a few doubtful pieces in the Academy and the Correr Gallery at Venice, in private collections at St. Petersburg and London.²

Certosa of Padua was suppressed, was sold in 1775 to "il ministro Inglese." [* This picture formed subsequently part of the W. Graham and C. Butler collections; it was sold at the Butler sale in London, May 25, 1911 (No. 112). The signature has again been tampered with, and now reads: "Opus factum Venetiis per Bartholomeum Vivarinum de Muriano 1480."]

¹ Bellagio. Wood, arched, on gold ground, half-lengths, half life-size. The saint to the right is unknown, that to the left the Baptist. St. Catherine is crowned and bears the palm. [* This picture is now in the Frizzoni-Salis collection at Bergamo. The following are also works by Bartolommeo Vivarini: (1) Boston, Mr. Quincy Shaw, St. Mary Magdalen. (2) New York, Mr. J. P. Morgan, The Adoration of the Magi. (3) Philadelphia, Mr. J. G. Johnson, Saints James the Greater and Francis. (4) Venice, Museo Civico, Sala XVI., not numbered, The Virgin and Child.

² Some of these have been noticed already; see *antea*, p. 36: e.g. Venice Academy, No. 27, Virgin, Child, and four Saints. Same gallery, No. 387 (Cat. of 1867), Virgin of Mercy and four Saints; No. 29, Virgin adoring the sleeping Child. Correr Gallery, Sala XVI., No. 18, Virgin and Child between St. Jerome and St. Augustine. Gosford House, Longniddry, Earl of Wemyss, Virgin, Child, Annunciation, Nativity, and Crucifixion. Let us glance in addition at the following: (1) Correr Gallery, No. 24 (Cat. of 1859), Trinity between half-lengths of St. Augustine and St. Dominic, wood, arched, tempera on gold ground, figures one-fourth life-size; and (2) same gallery, No. 23 (Cat. of 1859), half-length Virgin and Child (wood, tempera on gold ground), also catalogued Bartolommeo Vivarini. These pieces are similar in execution to others in the Venice Academy (e.g. Nos. 621A-621C), all of which are classed in the school of Luigi Vivarini. It is difficult at present to name the assistant who worked at all these panels, but certain it is they lack the force of the master (Luigi). Of Bartolommeo there is no question. [* See for all these pictures *postea*, p. 68, n. 4.] (3) Correr Gallery, Sala XV., No. 28, Virgin and Child, wood, inscribed on a cartello fastened to a parapet: "Bartolom. Vivari. de Murano"; unsatisfactory as regards the inscription; without the genuine stamp of Bartolommeo, and like the work of some follower of Luigi Vivarini. (4) Venice, church of the Salute, sacristy, Virgin and Child, assigned to Bartolommeo Vivarini, but see *postea*, Jacopo da Valentia. (5) Venice Academy, Nos. 618, 619, St. John Baptist and St. Matthew, originally in San Pietro Martire of Murano. See Luigi Vivarini, *postea*. These saints are falsely assigned to Bartolommeo Vivarini by Boschini (*Le R. Min.*, Sest. della Croce, p. 23). (6) Venice Academy, No. 593, originally in the convent de' Miracoli; arched panel, assigned to Bartolommeo, but more in the style of Luigi Vivarini. (7) Venice, Santo Stefano, sacristy, originally in San Samuele; St. Nicholas of Bari and St. Lawrence, half life-size panels (the nimbus and head of St. Lawrence new), much injured and repainted, but probably by Bartolommeo Vivarini. [* These are probably part of a triptych which Ridolfi (i. 54) notes as being in San Vitale at Venice. Paoletti and Ludwig, *ib. sup.*, xxii. 427 sq.] (8) Bassano Museum, Christ seated in benediction, and holding the orb; centre

We close the page on Bartolommeo Vivarini without being able to give the precise date of his death.¹

of some altarpiece, wood; figure one-third of life; in the style of Bartolommeo's decline, much retouched and otherwise injured, with a fragment of an inscription on a cartello as follows: ".....iva..." (9) Same gallery, panel in the character of Antonio and Bartolommeo Vivarini, representing Christ dead on the Virgin's knees, between St. Andrew and St. Nicholas. (10) Venice, San Giovanni in Bragora, Head of the Saviour (Boschini, *Le R. Min.*, Sest. di Castello, p. 21), but see *postea*, Luigi Vivarini. (11) Same church, Cappella de' Navageri, a cross supported by Constantine and Helen, with a predella and three scenes in it, from the legend of St. Helen. See *antea*, p. 45, n. 1, and *postea*, Cima da Conegliano. (See Sansovino, *Venez. Descr.*, p. 36; Boschini, *Le R. Min.*, Sest. di Castello, p. 20; Ridolfi, *Le Marav.*, i. 100; Zanetti, *Pitt. Venez.*, p. 27.) (12) Venice, Santa Maria de' Frari, Cappella de' Milanese, St. Ambrose and Saints. See Luigi Vivarini and Basaiti, *postea*. (13) Venice, SS. Giovanni e Paolo Altarpiece of St. Vincent Ferrerius, assigned to Bartolommeo Vivarini by Boschini (*Le R. Min.*, Sest. di Castello, p. 63). See *postea*, Carpaccio. (14) Pesaro, Sant' Antonio. The picture in this church, assigned by the annot. of Vasari (ed. Le Monnier), vi. 126, to Bartolommeo Vivarini, has been noticed *antea* as by Antonio of Murano. It is now at San Giovanni Laterano at Rome. (15) Rome, San Marco. Figure of St. Mark in episcopals (wood, all but life-size), a disagreeable piece assigned to the school of Perugino (see *History of Italian Painting*, 1st ed. vol. iii. p. 191), but really by some one of Vivarini's school, whose work is hard and stiff like Crivelli's, and opaque in tone. [* Prof. Schmarsow (*Melozzo da Forlì*, pp. 65 *sqq.*) has ascribed this painting to Melozzo da Forlì. The correctness of this attribution is proved by the affinity which the picture shows to Melozzo's fresco of Sixtus IV. and his nephews in the Vatican Gallery (compare the folds of the draperies and the shape of the hands).] (16) St. Petersburg, Count Paul Stroganoff. Virgin and Child, canvas, with a new inscription: "Bart. Vivar. f. 1490." Treatment, tempera; really Jacopo da Valentia, but greatly restored and precluding any sure opinion. (17) Berlin Museum, No. 1152, a Saint in episcopals. (See *postea*, Luigi Vivarini.)

Amongst the pictures which remain at present unaccounted for are the following: (1) Venice, Signor G. B. Fais, Virgin and Child, inscribed: "Bartholomæus Vivarinus de Muriano pinxit 1473." (Ridolfi, *Le Marav.*, i. 55.) (2) Venice ex Craglietto collection, Virgin and Child between SS. Jerome, Agnes, and kneeling Lucy; Augustine, Augusta, and kneeling Catherine. Two angels hold a crown over the Virgin's head; above, the Eternal and angels; inscribed with name and the date of 1475. (Rizzi, *ub. sup.* in *Discorsi letti nell' Accadem. di belle arti in Venez.*, Venice, 1817, p. 49.) [* This picture is now in the church of Lussingrande in Istria (see *antea*, p. 43, n. 1.)] (3) Bari, church of San Niccolò, Virgin and Child, inscribed: "Factum Venetiis per Bartholomeum Vivarinum de Murano 1476" (Schulz, *Denkmäler der Kunst des Mittelalters in Unteritalien*, i. 50). [* Cf. *antea*, p. 43, n. 1.] (4) Venice, Magistrato del Monte Novissimo, Figure of Justice. (Boschini, *Le R. Min.*, Sest. di S. Polo, p. 23, and Zanetti, *Pitt. Ven.*, p. 27.)

* Very few documents concerning Bartolommeo Vivarini are known to exist; their dates range from 1458 until 1490, and they are given in Ludwig, "Archivalische Beiträge zur Geschichte der venezianischen Malerei," in the *Berlin Jahrbuch*, xxvi., Supplement, pp. 16 *sqq.*

CHAPTER IV

LUIGI VIVARINI

THE great and interesting struggle which took place at Venice towards the close of the fifteenth century between the family of the Vivarini and that of the Bellini was never chronicled by historians, though it can be proved by circumstantial evidence. The Muranese began with very considerable advantages when they measured themselves with no more dangerous antagonists than the del Fiores and other followers of the antiquated craft ; but when the Mantegnesque element began to assert itself through the exertions of Bartolommeo Vivarini, it also found very able adherents in the atelier of the Bellini.¹ For a time the competition on that field was very active, and Bartolommeo ran almost a neck-and-neck race with his adversaries. He had to contend with men of very eminent talent who had enjoyed great opportunities, who were bound to Mantegna by relationship, and who no doubt gained some prestige from his connexion with powerful and wealthy patrons ; yet Bartolommeo held his own bravely, and honourably kept up his name and his celebrity. When Antonello da Messina appeared at Venice, a new spur was given to the old but unextinguished rivalry.² The Bellini soon perceived the necessity for adopting the medium so fascinating by its brilliancy and gloss, and so flattering by its richness, to the eyes of the Venetian public. Bartolommeo was not behind them in the belief that the path to fame lay in the adoption of oil painting, but whether it was that he had been too long familiar with the old system, or that he had not the chances nor the cleverness of the Bellini for acquiring the

* ¹ In this connection it should be remembered that we possess earlier records of Jacopo Bellini than of any of the Vivarini, and that the reputation of none of them probably ever eclipsed Jacopo's.

* ² Compare, on this point, *antea*, p. 41, n. 2.

knack of practising in a new method, he soon receded from the place which he had occupied, and gave his opponents an easy victory. Had he continued to progress as he promised to do in 1473 and 1474, Venice would have beheld a still more remarkable spectacle than that which actually presented itself, the spectacle of two families devoted to art, and running, if one may use the expression, a dead-heat in their efforts to attain an ideal of perfection. Bartolommeo, however, once headed after 1474, never attempted to recover the ground which he had lost, but sank gradually into obscurity, and, as we have seen, died almost unperceived.

The contest which he was thus unable to continue was resumed, with no inconsiderable prospect of success, by his kinsman Luigi Vivarini, of whose birth we know nothing,¹ and of whose education we can only surmise that it was made under the auspices of Antonio of Murano, or of Bartolommeo. At first, we may readily suppose, Luigi followed with docility the instructions of his immediate superiors; for his style was marked for many years with the Muranese stamp; it is our misfortune to possess no certain example of his manner in the earlier period of his career. Whilst Giovanni Bellini was entrusted in 1464 with a commission to adorn the school of San Girolamo at Venice with subjects from the life of St. Jerome, Luigi and Carpaccio² were engaged to compete in the same enterprise, and for a long time the pictures of the three masters were to be seen in juxtaposition. Since these were dispersed and lost, we are reduced to conjecture as to Vivarini's powers at that time³; but

*¹ Luigi, as we have noted, was the son of Antonio Vivarini. From the second will of his mother, Antonia, dated Sept. 18, 1458 (see *antea*, p. 19, n. 2), it appears that Luigi was not yet of age at that time. As in Venice majority was attained at fourteen years, Luigi cannot thus have been born before 1443. We know, on the other hand, that Antonio Vivarini gave his first wife security for her dower in February 1446; from this we may infer that he had married recently, and it is therefore possible that Luigi was born late in 1446. Luigi is mentioned for the first time in Antonia's earlier will of 1457; here it is, however, stated with regard to his age, merely that he is not yet twenty-two. See Paoletti and Ludwig, in *Repertorium für Kunstwissenschaft*, xxii, *passim*.

*² For Carpaccio read Lazzaro Bastiani (see *postea*, p. 197, n. 1).

*³ Ridolfi states (*ub. sup.*, i. 85) that one of Giovanni Bellini's pictures in the Scuola di San Girolamo was dated 1464. There is, however, nothing to prove that Luigi's works in that building were of the same year. For a long time all these paintings by him were thought to be missing, until some ten years ago one of



THE VIRGIN AND CHILD WITH SAINTS.

[Montefiore, Florence.]

we are allowed to infer from a composite altarpiece in the Berlin Museum, representing the Descent of the Holy Spirit and four couples of saints, that about 1470 he was not free from a certain dryness and immobility.¹ His steady rise to independence is illustrated in an Adoration of Christ, dated 1476, in the sacristy of the church of Montefiorentino. In the pose of the Virgin, praying with joined hands over the Infant, or in the recumbent attitude of the Saviour asleep on her lap and cross-legged on a cushion, we have a reminiscence of a similar incident in the sacred subjects of Antonio and Bartolommeo; whilst the saints in array at the sides, each of them confined to a niche in the carved fretwork of the frame, betray a still rigid adherence to rules of a respectable antiquity; but there is much at the same time to remind us of the progress of the age in the mould, the character, and movement of the several figures. We glance at the bending head of the Virgin, and find in it a gentleness akin to Cima's or Bellini's, a yielding melancholy in its finely them turned up in Venice. It is a *tondo* containing a half-length of God the Father in the act of blessing—a work of the most dignified character. Judging from its mature style, it seems very improbable that it was executed early in the sixties. In the Scuola di San Girolamo this picture adorned the ceiling, and it serves now a similar purpose in the first room of the Venice Academy.

¹ Berlin Museum, No. 1143, under the joint names of Antonio and Bartolommeo Vivarini. We have already noticed this picture (*antea*, p. 33, n. 3), the lower course of which is assigned to Bartolommeo, whilst the upper is given to Antonio. [* It is now labelled "School of Luigi Vivarini."] Of the upper course the only portion that can be taken for Antonio's work is the suffering Christ between angels; the four saints, Jerome, John the Baptist, George, and Paul, being by the same hand as the lower course. The centre of the latter, representing the Descent of the Holy Spirit, is poorly executed, hard and inanimate, and the figures are stiff and ill-draped. The saints in both courses are greatly reminiscent in face and freedom of movement of those in Luigi's altarpiece dated 1480, originally painted for San Francesco of Treviso, now No. 607 in the Academy of Venice; the treatment is that which we observe in Luigi's two panels of the Baptist and St. Matthew, now Nos. 618 and 619 in the Venice Academy. But there are means of comparison in the Berlin Gallery itself. Nos. 38 and 1165 are two very fine creations of Luigi's last period. Nos. 1160 and 1177 are characteristic pieces by Bartolommeo; a comparison of these will show that Bartolommeo cannot be the author of any portion of No. 1143. It is possible that Luigi may have done the piece under notice as an aid in Bartolommeo's atelier, and that the Descent of the Holy Spirit should be partly by their joint assistant Jacopo da Valentia, whose style partook successively of those of Bartolommeo, Cima, and Giovanni Bellini. No. 1152, Berlin Museum, half-length of a bishop, assigned to Bartolommeo, suggests the same remarks as No. 1143; it is treated with an opaque olive medium. [* No. 1152 is now on loan to the collection of the University at Göttingen.]

chiselled lineaments; we look with pleasure on the slender and well-proportioned shape, and follow attentively the graceful flow of its outline. We recognize in the Saviour, on the other hand, an imitation of earlier Muranese models, or of the antique, with something of a newer life and more flexible forms; we pardon the contrast between the affectation of the Infant's pose and the tender quietness of the Virgin, because the result is not an absolute disharmony. One feature peculiarly characterizes the attendant saints: they are all thin and tall, yet not so much so as to deprive them of a lofty elegance of carriage. St. Francis holds the cross and reads his book with calm feeling in his features. St. Peter stands on the yellow marble floor, with his keys and gospel, in the consciousness of energetic strength; and there is, in the attitude and draperies of this and the neighbouring St. Paul, a sculptural weight and appropriate cast, which would in themselves direct our attention to the influence exercised upon the early Venetians by Donatello and Mantegna. In the drawing of the nude we observe that Luigi enjoys all the fruits of the experience of his time; in the use of ornament the utmost simplicity is maintained; light and shade are in correct balance, and the rudiments of the new method introduced by Antonello of Messina are observable in the free handling of colours fairly blended and embrowned by age.¹ It would seem in truth as if the starting-point of Luigi Vivarini's career as an artist should be fixed at the moment when Bartolommeo attained the highest range of perfection of which he was capable, and that the course which Bartolommeo had been induced to pursue with regard to his brother Antonio was now taken by Luigi in his relation to Bartolommeo. With the consciousness, perhaps, that on him rested the duty of preserving the fame of the Muranese atelier, he started on his own path, a friend to the nobler properties of the Mantegnesque style and an admirer of the system peculiar to Antonello, and in the gradual extension of his practice he crept up to the imitation of the Bellinesque; re-

¹ Montefiorentino. The figures are half the size of life, on wood, in niches framed in carved work (gold ground), fairly preserved, with the exception of the Virgin's blue mantle, from which some colour has fallen. On the frame of the central panel: "MCCCCLXXV (the last cipher a little doubtful), Ludovius Vivarinus Murianensis, p."



Altinari photo.]

THE VIRGIN AND CHILD WITH SAINTS.

[*Venice Academy.*



maining at the outset beneath Mantegna in power, and at the close below the Bellini in sentiment and grace.

There were many qualities in which Luigi soon rivalled Giovanni Bellini; these were the use and application of correct aerial and linear perspective, the proper distribution of figures illustrating a given theme, and the outward manifestation of varying thought by the attitude, the features, and look of personages. It would be more than injustice to deny these qualities to the Virgin and Saints which Luigi painted in 1480 for San Francesco of Treviso. Here it was that he most completely separated himself from the formalities of the old period, and retempered his art at the fertile spring of pure nature. In this altarpiece, which we now admire at the Academy of Venice, we see the Virgin on a marble throne, shrouded as it were from common gaze by green hangings that part a corner of an edifice. She looks out upon her little court of worshippers, and seems to say of the naked babe that stands on her knee: "Ecce Agnus Dei." Her face, in its gentle and regular character, is expressive as her motion, as her gesture; the Child is no longer the common one of the Vivarini, but has assumed a novel significance and a more natural air: it is her Child, infantine yet not without gravity. The saints who adore the majesty of Christ form part of the action in a most unaffected way: St. Anne, in prayer, is enthusiastically devout; St. Joachim, awe-struck; St. Francis is composed, and shows the stigmata; St. Anthony displays the energy of his faith by the pressure of the book upon his breast. A more humble monastic austerity is exhibited in St. Bernardino and St. Buonaventura, who stand at each flank of the foreground. A good and highly successful effect is produced by this treatment; but this is enhanced by the clever arrangement of light and shade, and a true chord of harmony. The light, concentrated on the centre of the throne, plays powerfully on the face and frame of the Virgin and Child, diffuses itself more placidly over the groups at the sides, and dies off in the gloom of the apartment behind, so that aerial perspective helps to keep up an illusion of distance already realized in part by the correct vanishing of the lines of the throne and its pedestal. The colours are distributed with contrasts that are not free from sharpness; the shadows are cast a little

hardly; there is an olive tone in the flesh and symptoms of difficult manipulation in the half-translucid nature of the vehicle; and we are thus guided to a great deficiency in Luigi Vivarini as contradistinguished from his contemporary Bellini: his lack of skill in the treatment of the new medium, and his ignorance of the science of glazings. In every other respect a most judicious balance is preserved; the nude, the hands, feet, and limbs, are neither too coarse nor too lean. The drapery, if a little straight and cornered, is still simple.¹ More taste for colour, more delicacy of selection, greater versatility, a few nothings were wanting to annihilate the difference between Luigi and his rivals; the question that would now arise being whether Luigi could by toil and care acquire these nothings, some of which might be supplied even in the absence of natural gifts.

Upon looking over the sequence of the works which he now created, we stumble upon some which do not help us to an answer to this question; such as the Baptist and St. Matthew of the Venice Academy,² the Christ carrying his cross at SS.

¹ Venice Academy, No. 607. Wood, figures under life-size; inscribed on a cartello upon the brown marble step of the throne: "Alvixe Vivarin p. MCCCCXXX." The surface has been somewhat rubbed down by cleansing; the result being a deterioration much more fatal to a Venetian work than to any other, because the Venetians always produce harmony by juxtaposition and selection of colours rather than by correctness of forms. The brown pivial of St. Buonaventura is retouched. The flesh is laid in with less body of colour than the hangings and dresses; the vehicle is hard and crystalline, with traces of viscosity. The altarpiece was at San Francesco of Treviso, altar of Santa Maria del Prà (at the date of Federici's work, *Memorie Trevig.*, i. 214-5), and see also Lanzi, ii. 84, and Ridolfi, *Marav.*, i. 53.

² Nos. 618 and 619, Venice Academy, under the name of Alvise Vivarini Seniore and originally in San Pietro Martire of Murano. Moschini (*Guida di Venezia*, ii. 487-8) pretends that the style of these figures is different from that of others by Luigi Vivarini, hence that there must have been two Luigis; but this is an error of judgment. Both figures are much injured. No. 619, St. Matthew (wood, life-size), is almost entirely repainted (lake-coloured mantle, green tunic, ground, and nimbus); in oil. No. 618, St. John the Baptist (wood, life-size), has been similarly treated; the latter figure is long, lean, of austere face, and well proportioned. If we judge of the date of these pieces by the treatment of the parts that are not daubed over, we shall decide in favour of the years 1480-5, the handling being that of Luigi Vivarini about that period. Boschini (*Le Ric. Min.*, Sest. della Croce, p. 23) describes these figures in San Pietro of Murano, and erroneously assigns them to Bartolommeo. See also, in Zanotto, *Pinac. dell' Accad. Venet.*, fasc. 36, the two pieces engraved. [* The attribution to "Alvise Vivarini Seniore" occurs no longer in the catalogue.]

LUIGI VIVARINI



[Barletta, Sant' Andrea.]

THE VIRGIN AND CHILD.



Giovanni e Paolo, celebrated on account of the futile and ridiculous controversy that has arisen out of a partial abrasion of a forged signature, but useless as a landmark in the history of Venetian art, because of the condition to which it has been brought by retouching,¹ the ruined Virgin, Child, and Saints of 1485 exhibited in the Naples Museum,² and the St. Chiara under Bartolommeo's name in the Academy at Venice.³ Yet,

¹ Venice, SS. Gio. e Paolo. Canvas, above the entrance door of the sacristy. Subject, Christ carrying his cross; the figure about three-quarters of life-size. A large strip has been added all round, and painted up to the tone of the central part. On this additional strip to the right is a cartello on which one reads: "Lodovicus Vivarin Murianensis p. MCCCCXIV." The figure is throughout retouched in oil, but the character and the movement indicate the close of the fifteenth and rise of the sixteenth century, not the opening of the fifteenth, as we are asked to believe. Why Ridolfi (*Marav.*, i. 53) and Zanetti (*Pitt. Ven.*, p. 13) should accept the date of 1414 as genuine, knowing, as they must have done, the art of that period (*e.g.* that of Jacobello and Donato), it is difficult to explain, except on the score of haste. It is more surprising that Zanotto, ignoring Lanzi (ii. 82), and neglecting Moschini (*Guida di Venez.*, i. 165-6), both of them convinced that the date of 1414 is wrong, should persist (*Pinac. dell' Accad. Venet.*, fasc. 36) in perpetuating the error. The date as it stands at present is clearly not genuine, and does not even positively indicate the year 1414. The picture is truly by Luigi, as Boschini (*Le Ric. Min.*, Sest. di Castello, p. 57) affirms, and probably dates from about the year 1480, at which time Luigi was already influenced to a certain extent by the Bellinesque manner. The art exhibited is at all events more mature than that of Luigi in the altarpiece of Montefiorentino.

Sansovino, who also assigns this Christ to Luigi Vivarini, without giving a date adds that the same artist painted the chapel in SS. Gio. e Paolo of Andrea Stornado, procurator of St. Mark, who died in 1478; thus giving us a clue to the time when the Christ carrying his cross was done (*Ven. Descr.*, p. 65). The paintings of the Stornado chapel are missing. The same author assigns to Luigi the St. Augustine by Bartolommeo (*ib.*), and see *antea*. [* In the sacristy of Sant' Andrea at Barletta in Apulia is an Enthroned Madonna, once the centre of a polyptych, signed "Alvixe Vivari. MCCCCLXXXIII. p." Cf. Berenson, *Lorenzo Lotto*, p. 71.]

² Naples Museum, Room XV. No. 23. Wood, inscribed: "Alvise Vivarini, p. Venetia, 1485." In the centre, the Virgin enthroned (her blue mantle repainted in oil) between St. Francis and St. Bernardino. The surface is so rubbed and daubed over that the original state of this piece can scarcely be imagined. The figures, however, are on the model of those previously described, with the addition of a certain stiffness due to retouching in oil. It is indeed impossible to judge from the work what progress Luigi had made in the manipulation of the new mediums.

³ No. 593, Venice Academy, originally in the convent of the Madonna de' Miracoli, assigned now to Bartolommeo (see *antea*). Wood, almost life-size. The art here exhibited is that of Luigi, who displays the same power as in 1480-5.

* This picture is now officially ascribed to Luigi Vivarini. Dr. Ludwig has shown that it originally was at one side of an altar beneath the choir of the

between 1480 and 1490, Luigi Vivarini had become convinced that he was capable of holding his own in the race for fame which he was running with the Bellini; and he challenged them in a daring manner.

Both Gentile and Giovanni Bellini had been employed for a considerable time in the Sala del Gran Consiglio at Venice, in restoring old masterpieces or setting up new ones in their stead. Luigi Vivarini probably hoped that the practice which he had gained would suggest to the authorities the necessity of allowing him to compete in the town-hall; he had waited in vain for some distinction of this kind. He took courage one day and offered his services in the following letter:

"July 1488.

"To the Most Serene, the Prince, and the Most Excellent Signoria.

"I am Alvise Vivarini of Murano, a faithful servant of your Serenity and of this most illustrious State; and I have been long anxious to exercise my skill before your sublimity, and prove that continued study and labour on my part have not been useless. I therefore offer as a humble subject, in honour and praise of this celebrated city, to devote myself, without return of payment or reward, to the duty of producing a canvas in the 'Sala del Gran Consejo,' according to the method at present in use by the two brothers Bellini; and I ask no more for the said canvas than that I should be allowed the expenses of the cloth and colours, as well as the wages of the journeymen, in the manner that has been granted to the said Bellini. When I have done, I shall leave to your Serenity, of his goodness, to give me in his wisdom the price which shall be adjudged to be the just, honest, and appropriate return for the labour: which I shall be enabled, I trust, to continue to the universal satisfaction of your Serenity and of all this excellent Government, to the grace of which I most humbly recommend myself."

This prolix epistle proves one or two very important points. First of all it shows that the brothers Bellini were both employed in the Sala del Gran Consiglio on original decorations; and next of all, that these were executed on canvas according to

demolished church of San Daniele at Venice. Its companion picture, representing another female saint, is now in the Academy of Arts at Vienna (No. 24). Cf. Paoletti and Ludwig, *ib. sup.*, pp. 454 sq.

some peculiar system ; that this system was that introduced by Antonello da Messina we may venture to assume. Finally, that Luigi Vivarini considered himself competent to paint on canvas in this method is stated by himself.

The prayer of Luigi was heard almost immediately ; he was authorized by an order in council issued on the 29th of July, 1488, to receive the canvas he required ; he was furnished with the necessary journeymen and colours, and he was told to fit his picture for the place hitherto occupied by the fresco of Pisano.¹

We have seen that, from the beginning of the fourteenth to the rise of the fifteenth century, the Hall of the Grand Council at Venice had been adorned by successive generations of craftsmen. The simple monochromes with which the walls had been covered before 1350 had been replaced by coloured subjects entrusted to Guariento, Gentile da Fabriano, and Pisano,² but the dampness of the Venetian climate and the saline gases of its canals had been very destructive to the creations of these masters ; and formal deliberations took place in 1474 to determine how the hall should be restored.³ The revolution which had been made by the introduction of oil-painting probably attracted great attention, and we can scarcely doubt but that from that moment a new fashion prevailed, so that the walls were divided into panelled frames fitted to receive pictures on canvas. The question arose also, who was to be employed to furnish these canvases ; and it is not unlikely that the contending claims of Antonello of Messina, the Vivarini, and the Bellini were discussed. The choice of the council fell upon Gentile Bellini,⁴ who was only instructed at first to renew the "Naval Encounter between the Doge and Otho the son of Emperor Barbarossa," a

¹ See the original letter and answer, as discovered by the patient search of Mr. Rawdon Brown, in Selvatico, *Storia estetico-critica*, ii. 466. [* Also in Ludwig, "Archivalische Beiträge," in the Berlin *Jahrbuch*, xxvi., Supplement, p. 20.]

* ² The Hall, which was not yet completed in 1362, remained undecorated until Guariento worked there in 1365 ; and the paintings of the latter were monochrome. Cf. Wickhoff, *Repertorium*, vi. 8, n. 20 ; Moschetti, in *L'Arte*, vii. 394 *sqq.*

³ See the annals of Malipiero, in *Archiv. Stor.*, vii. 2, Flor. 1844, p. 663, and Sansovino, *Pitt. Ven.*, p. 325.

⁴ *Illustrazione del Palazzo Ducale di Venezia*, by Marchese Pietro Selvatico and Professore Cesare Foucard, Milan, 1859 ; secondo rapporto, p. 81. Gentile was appointed on Sept. 21, 1474 : see *postea*.

fresco by Gentile da Fabriano which had fallen to the ground¹; but as every year that expired revealed some new damage done by age or by accident to the old ornaments of the hall, the necessity for a large and generous expenditure in a work of national importance was admitted, and almost all the artists of any name whose services were within reach were engaged and tried in rotation.

Most unfortunately for the history of Venetian art, the fire which consumed the great hall of council in 1577 destroyed the only things which would enable us to test the powers of Luigi Vivarini in the treatment of historical compositions, and we have but the authority of records and the testimony of chroniclers for the assurance that Luigi executed two subjects—that of Otho promising to mediate between Venice and Barbarossa, and that of Barbarossa receiving his son; in both of which he displayed considerable skill as a master of portrait and of perspective.² That in the eyes of contemporaries he was second to the Bellinis we may infer from his salary, which is computed in 1492 at the rate of sixty ducats a year,³ whilst that of Giovanni Bellini, to the same amount, was swelled by the addition of special emoluments; but it was no doubt consoling to Luigi's pride that, after he had offered his services and proved his capabilities, he was permanently enlisted as an artist in the employ of the government.

¹ See "Annali Veneti," by Malipiero, in *Arch. Stor., ub. sup.*, vii. 2, p. 663. Malipiero adds that great murmurs arose when the arms of the Doge Contarini were removed from the hall on account of these repairs; and the Council of Ten ordered these and other escutcheons to be replaced.

² Vasari (iii. 158 *sq.*), Sansovino (*Ven. Descr.*, pp. 325–32). Of the latter subject only, Sansovino says that it was substituted for that originally done by Pisano; and he adds that Vivarini's work was ultimately entrusted to Giovanni Bellini to finish.

* It appears from a document of Sept. 28, 1507, that when Luigi died he left unfinished two of the three paintings allotted to him, while he had not even begun the third. Confirming the statements of Vasari and Sansovino, the document goes on to inform us that Giovanni Bellini was entrusted with the completion of the three pictures. His assistants on this occasion were Carpaccio, Vittore Belliniano, and one "Hierónimo depentor." Ludwig, in the Berlin *Jahrbuch*, xxvi., Supplement p. 23.

³ Gaye (ii., pp. 70, 71) publishes a record of 1495, from which we learn that Alvise Vivarini began, in May 1492, to draw five ducats a month as "depentor in Gran Conseio." What his salary was previous to that date cannot be stated, nor is there any certain record of Alvise's employment in the town-hall at a later period.

The contracts made with masters at this period of the Venetian rule evidently allowed a considerable latitude as to the amount of labour personally required for the completion of any commissions. Indulgences were granted as regards time; and permission was tacitly given to Vivarini, as it was to the Bellini, to accept private orders. It would be difficult to explain in any other way the dilatory progress of the pictures undertaken for the State, and the rapid succession of altarpieces for private patrons. We still admire in the Imperial Gallery of Vienna an Adoring Virgin, fruit of Vivarini's labours in 1489, and two similar pieces at San Giovanni in Bragora and the Chiesa del Redentore at Venice; we possess a bust of the Redeemer and a Resurrection ordered for San Giovanni in Bragora in 1493 and 1498, a fine portrait dated 1497 in a gentleman's house, and a Christ in Benediction completed in 1498 at the Brera of Milan; large altarpieces in Luigi's latest style are preserved in the Museum of Berlin. Of all traits revealed by these productions the most significant is this, that, whilst Luigi aspired to rival, he condescended to imitate Giovanni Bellini.

Of the three Adoring Virgins which have been mentioned, one bears the painter's name and the date of its completion; the others are assigned to Bellini, yet no one who has seen the first can deny the identity of the two last. At Vienna, Bellinesque spirit is more apparent in the Child asleep at full length on the Virgin's lap than in the two infant angels who are seated on the steps of the throne and play the viol; but Bellini would have given more feeling and expression to the faces; he would have avoided the somewhat formal roundness of the heads; and, being familiar with oil medium, he would have been less parsimonious of colour and less chary of contrast by light and shade; his touch would have been tenderer, and he would have preferred a softer accentuation of outlines.¹ At San Giovanni in Bragora, the Virgin alone with the Babe in a room is almost

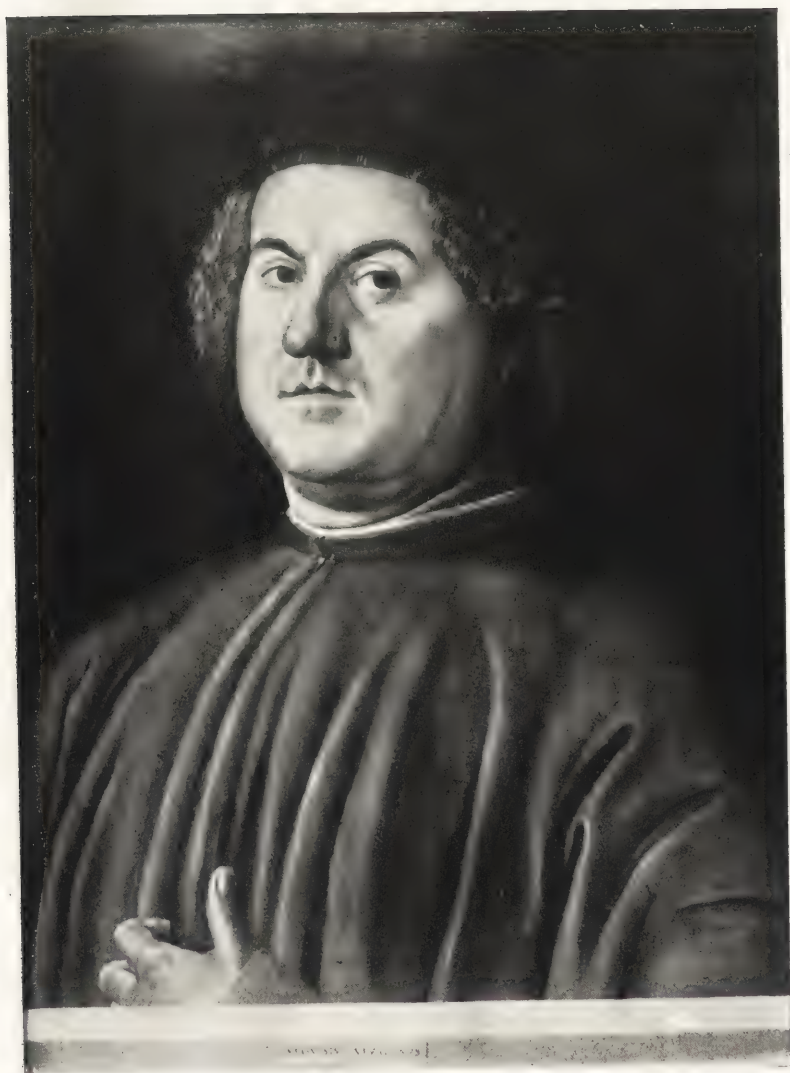
¹ Vienna, Imperial Gallery, No. 12. Small panel, inscribed on a cartello at the base of the picture: "Alvisius Vivarinus de Muriano p. MCCCCLXXXVIII." The ground behind the throne is regilt, the Virgin's hands are injured by repainting, and the flesh of the Child is bleached and abraded. The colour is so spare in the nude parts that the white ground appears through it. The shadows of the dresses are higher in surface than the rest of the picture. This piece was no doubt the centre of an altarpiece; it was purchased in Istria in 1802.

a repetition of that of Vienna.¹ In the Chiesa del Redentore variety is due to the altered position of the two angels, who, instead of playing on the steps of the throne, are seated on a low wall in the foreground. In other respects the picture is a counterpart of that of 1489. Nothing can be more evident than that Vivarini endeavours to emulate Bellini's freshness of conception, gentleness of type, studied simplicity, and mastery of hand. But though he shows progress as a draughtsman in nude and in drapery, he is still unable to cope on even terms with his competitor, and he falls almost naturally to the second place. Charming as the Virgin's soft expression may be, natural as are the calm of the sleeping Child and the busy eagerness of the playing angels, beauty and grace would have been more surely imparted to them by Bellini. Their proportions, the mould of their shape in head and limb, would have been more attractive, and they would have had more life and playfulness; the draperies would have been less tortuous or broken, the tints more skilfully contrasted and more brilliant. Vivarini is nowhere so completely cast in the shade as when he struggles with the difficulties of oil medium. Complete mastery of the technica would have been most advantageous to him, because he had not the instinct of a colourist; but from first to last his manipulation was defective. The vehicle which he employed was apparently tenacious and fibrous, and when he spread the local tone over the surface of his picture he had great trouble to model the lights into half-tones and darks. During this process he sacrificed the transparence of his shadow to the necessity of increasing its depth, or he gave up depth for the sake of transparence. Failing to obtain the effect of sharpness by pastose touches, he was forced to define form too frequently by coarse lines of a dark and liquid substance; and the rawness thus produced was only mitigated by a general scumble resulting in blindness, opacity, and sombreness of key.²

¹ Venice, San Giovanni in Bragora. This picture was once in San Severino at Venice. It now hangs to the right in the second chapel of San Giovanni in Bragora. The Virgin is seated on a long stone seat (blue mantle new). The room is lighted at the back by two arched windows, through which one sees sky and lakes. The figures are about one-third of life. Assigned by Zanotto (*Guida*, p. 220) to Bellini.

² Venice, Chiesa del Redentore. This picture is preserved under glass as a work of Giovanni Bellini. Behind the throne a green hanging is thrown over a

LUIGI VIVARINI



PORTRAIT OF A MAN.

[National Gallery.]

In the course of subsequent years a few of the most obvious errors of treatment were corrected by Luigi, but neither his industry nor his zeal was of much further avail in the struggle for the first place amongst the artists of Venice.

The Redeemer in Benediction, a bust of 1493 at San Giovanni in Bragora, is softly expressive and well proportioned, but carried out with no additional technical acquirements.¹ The life-size portrait dated 1497, in Casa Bonomi at Milan, is boldly outlined and in fair relief, but hard and sharp, and wanting in the last polish which Bellini or Antonello would have given to it.² The

line; it intercepts the view of the sky. On the hanging a bird is perched. On the parapet are apples, pears, and cherries. The figures are half the size of life, and the whole piece (wood, oil) is engraved in Zanotto (*Pinacot. Venet.*, fasc. 5). The surface has been made opaque by repeated varnishing.

¹ Venice, San Giovanni in Bragora. This bust of the Saviour is united to a St. Veronica meeting the Saviour, by Andrea Schiavone. It is called a Rocco Marconi by Zanotto (*Guida*, p. 219), but Boschini properly assigns it to L. Vivarini, and describes it as having been the ornament of the shrine of San Giovanni Elemosinario. The following proves the painter to have been Luigi, and gives us the date of the execution: "Nel catasto di chiesa vi è la seguente nota: anno 1493 al Vivarini per la testa sopra il monumento di San Zuanne L. 12" (*Memoria sulla chiesa di San Gio. in Bragora*, 8vo, Ven., 1848, pp. 8, 27). [* Luigi received another payment for this picture in 1494. See Paoletti and Ludwig, *ib. sup.*, xxii. 271.] See also Boschini (*Le Ric. Min.*, Sest. di Castello, p. 21). The face is seen in full front, relieved on a dark ground; one hand a little cramped in benediction; the colour is a little rosy and slightly shaded; the flesh and dress are higher in surface in proportion as they are less in light. The general tone is slightly darkened (wood).

² Milan, Casa Bonomi. Portrait of a man a little under life-size, three-quarters, to the left, in a blue dress and black cap (wood, dark ground). The mouth is slightly retouched. The general tone in flesh a dull red yellow; on a parapet against which the figure leans, showing a well-drawn left hand, are the words: "Alovisius Vivarinus de Muriano, f. 1497."

* This painting belonged subsequently to Mr. George Salting, who bequeathed it to the National Gallery (No. 2672).

There exist several other pictures giving evidence of Luigi's great powers as a portrait painter; it is chiefly due to Mr. Berenson that this side of Luigi's work has been revealed to us. Among the male busts ascribed by Mr. Berenson to Luigi we may safely accept as being by him two in the National Gallery (No. 2095, from the Cohen collection, and No. 2509, from the Salting collection), one in the Layard collection in Venice, one in the Museo Civico at Padua (No. 437), and one in the collection of the Comtesse de Béarn at Paris (see Berenson, *ib. sup.*, pp. 84 *sqq.*). An unrecognized portrait by Luigi was in the collection of Mr. Arthur Sanderson of Edinburgh (sold at the Sanderson sale in London, June 16, 1911, No. 622). Closely akin to these portraits is a bust of St. Sebastian belonging to Mr. C. Fairfax Murray of London.

bearded Saviour of 1498 at the Brera is disagreeably harsh in lines whether of face or of drapery, and too abrupt in contrasts of light and shade.¹ Much freedom and ease are thrown into the dancing movement of the Christ in Resurrection completed for San Giovanni in Bragora during the year 1498; a breeze flutters through the cloak, which flaps and clings to the legs, but the shape is very long and the attitude mannered, and the statuesque simplicity of the Montefiorentino altarpiece is replaced by affected classicism. But here, if anywhere, some advance in technical handling is apparent in the pastose touch of the flesh and in the nice blending of tones, and correct anatomy gives additional life to the subject.²

The three largest and most important works that Luigi Vivarini produced are the latest in date that we possess. One is a life-size Virgin and Child enthroned between four saints in the Berlin Museum, another is the Virgin and Child amongst saints and angels in the same gallery, and a third the Apotheosis of St. Ambrose at the Frari of Venice which Vivarini left incomplete at his death.

The first of these belonged to the church in the island of San

¹ Milan, Brera, No. 155. Wood, oil, on a dark ground, with gold rays. The beard short, the hair falling in locks, in one hand (repainted) the cross, the right in benediction. On the parapet the words: "Alvisius Vivarinus de Muriano pin. MCCCCLXXXVIII." The colour is dulled by abrasion and retouching. Zanetti notices this picture, but gives it a false date (*Pitt. Venet.*, p. 31).

² Venice, San Giovanni in Bragora. Panel, all but life-size, sealed into the pilaster to the left of the high altar. The Redeemer, almost life-size, in benediction, with the banner, stands on the cover of the sepulchre in a landscape at dawn. Parts of two figures of soldiers appear looking up to him behind and to the left. On the side of the tomb, a white scroll without letters. But Boschini says (*Ric. Min.*, Sest. di Castello, p. 20) the piece was done in 1498. This is confirmed in *Memorie sulla Chiesa di San Giovanni in Bragora*, *ub. sup.*, p. 27, where the following may be found: "1498, Maestro Alvisio Vivarini deve haver per dipintura della palla del Corpo di Christo, l. 40." From another entry in the same record it appears that the panel under notice was the centre of an altarpiece with sides, or "portelle" (*ib.*). See also Sansovino (*Ven. Descr.*, p. 36). The predella by Luigi representing half-lengths of Christ, SS. John Baptist and Mark is now beneath the altarpiece of Bartolommeo Vivarini, dated 1478, in this very church. [* It has now been reunited to the Resurrection. Luigi received some earnest-money for this altarpiece as early as 1492. The work on it was subsequently interrupted and resumed only in 1497. See Paoletti and Ludwig, *ub. sup.*, xxii. 272 sq.] See the print in outline of this Resurrection in Zanotto, *Pinaeo. Venet.*, fasc. 21. Note that Zanetti (*Pitt. Venet.*, p. 26) and Lanzi (ii. 84) both err in assigning this

LUIGI VIVARINI



Alinari photo.

[Venice, San Giovanni in Bragora.]

THE RESURRECTION.

LUIGI VIVARINI



Han[staengl photo.]

[Berlin, Kaiser Friedrich Museum.]

THE VIRGIN AND CHILD WITH SAINTS.



Cristoforo of Murano. The Virgin sits enthroned in a portico, the pillars and soffits of which are finely picked out in parti-coloured marbles. Her languid attitude is very natural, whilst her head has the round mould peculiar to the Vivarini, and suggests a melancholy resignation. The saints in attendance are well posed and united together by the expression of some common thought. They are clothed in dresses of broken fold, a St. Sebastian to the right being bound in a posture afterwards imitated and exaggerated by Paris Bordone. Here again the impression is that of a Bellinesque creation, brought down to a low and dark tinge, but by no means discordant in its harmonies.¹

The second altarpiece in a similar style, but more copiously furnished with saints and with two boy angels at the foot of the throne, was probably executed in 1501 for the Battuti of Belluno, who are said to have paid a hundred ducats for it. It is ill preserved but cleverly arranged, and very earnest in the dignified air and natural action of the figures; it would, indeed, but for the injury it has received, be the grandest thing that Luigi Vivarini ever produced.²

panel to Bartolommeo. [* Of somewhat later date is a picture of the Virgin and Child with Saints in the gallery at Amiens, signed "Alovisius Vivarinus de Murano pinxit Venetiis 1500." Cf. Gnoli, in *Rassegna d'arte*, viii. 155.]

¹ Berlin Museum, No. 1165. Wood, oil. In the distance between the pillars of a chapel, sky; to the left, the Baptist and St. Jerome; to the right, St. Augustine and St. Sebastian, the latter much injured. Many parts are re-touched, to which cause, as well as to a coloured varnish, we may attribute the inky nature of the shadows. Boschini describes the piece exactly at San Cristoforo of Murano (*Ric. Min.*, Sest. della Croce, p. 20), and Zanetti mentions it also (*Pitt. Venet.*, p. 29).

² Berlin Museum, No. 38. Wood, figures life-size. On a cartello at the foot of the throne are the words "Aluvixe Vivarin." The saints at the side of the throne are, left, SS. George, Peter, and Catherine of Alexandria; right, Mary Magdalen, Jerome, and Sebastian. The marbles of the chapel are variegated as in the previous example, and the dome is adorned with mosaic; the whole panel much injured by restoring. The Virgin's head is altered in its outline, and the eyeballs are repainted in black. The contours of the two female saints are also new, and the hand of St. Jerome spoiled; all the shadows are changed by time and retouching. We learn from the books of the Council of Belluno (favoured by Signor Giuseppe Bucchi) the following: "Nella soppressa chiesa di S. M. dei Battuti eravi al secondo altare la palla di Alvise Vivarini rappresentante la Vergine col Bamb° ed i SS. Pietro, Girolamo, Sebastiano ed altri Santi." Lanzi adds that the picture cost one hundred ducats and the painter's expenses (ii. 84); and the Annot. of Vasari (iii. 159, n. 2) say the date was 1501, and that after the

The Apotheosis of St. Ambrose in the Cappella Milanese at the Frari is usually assigned to Bartolommeo. It was really commenced by Luigi, as many of its parts very clearly prove; and was finished after the master's death by Basaiti; all that Luigi was able to complete was the design of the whole altar, founded, as we are told by an inscription, in 1503, the Coronation of the Virgin in the lunette, the St. Ambrose with his companions SS. George and Vitale, a canonized bishop and monk. It is a great pity that Vivarini did not live to perfect the remainder, which bears marks of the hard even hand of his pupil Basaiti. He had already given great effect to the composition by the fine sweep of correct perspective lines in the vaulted edifice enclosing the scene, by the bold and even hasty touch of his usual olive tone relieved by dark bituminous shadows, and by the clever grouping of the saints about the throne.¹

With Luigi's death, of which we have unfortunately no precise notice,² the rivalry of the Muranese atelier with that

suppression of the Battuti the panel was in the possession of Count Marino Pagani of Belluno. The exact coincidence of the subject suggests that the Berlin picture is that described in the foregoing quotations. [*As to this there can no longer be any doubt. The altar which the picture under notice originally adorned was a privileged one situated beneath the choir of the singers. There is reason to think that Giovanni Corner, a Procurator of St. Mark's, who died in 1493, ordered this *pala* for his tomb. It is quite unknown on what authority the Annotators of Vasari date it 1501; judging by its style it would seem more likely that it was executed about 1485 (cf. Berenson, *ub. sup.*, pp. 70 *sq.*). It is interesting to note that a free reproduction of it in carved wood still adorns an altar in Santo Stefano at Belluno (Frizzoni, in *Rassegna d'arte*, viii. 1 *sq.*.)]

¹ Venice, Frari. The altar of the Milanese, for which this picture was commissioned, dates from 1503, as is proved by the following inscription on its marble base: "Colegii mediolanen. ære divi cultui. instit. MDIII." The picture is probably of the same year. It is inscribed: "Quod Vivarine, tua fatale sorte nequisti, Marcus Basitus nobile prompsit opus." Yet Boschini (*Ric. Min.*, Sest. di S. Polo, p. 40) says it is by Carpaccio, falling into the error of Vasari (iii. 641), in which he is followed by Ridolfi (*Le Marav.*, i. 66), and not corrected by Zanetti (*Pitt. Ven.*, p. 34). Sansovino (*Ven. Descr.*, p. 188) is also amusingly mistaken when he says: "La palla fu cominciata da Guarino Pittor Milanese e finita da Marco Basaito." The latest error is that of Zanotto (*Guida*, p. 467), who attributes the work to Bartolommeo Vivarini. Kugler (ed. 1855, Murray, part i. 234) does not make this mistake.—The lower part of the picture is injured. It is on panel, in a fine old frame of the period.

² On September 6, 1503, Luigi gave Federico Morosini a bond for the money he owed Angelo, the deceased brother of Federico, assigning as security all his

LUIGI VIVARINI



Loewy photo.]

[Vienna Academy.

A FEMALE SAINT.

of the Bellini came to an end. Giovanni Bellini, we are told, gave the last strokes to the canvas which had been left unfinished in the Hall of Council at Venice, and from that time he reigned supreme as the best artist of the Republic.

In various collections of the North of Italy and of other countries, there are pictures which remind us of Luigi's great and untiring industry. Of these we may enumerate a Virgin Annunciate in the Academy of Venice,¹ a couple of saints in the Malaspina collection at Pavia,² a solitary female in the Academy of Arts at Vienna,³ and a Virgin adoring the Infant, belonging to Mr. O. Müндler, in Paris.⁴ Of slighter importance are a St. Anthony of Padua in the Correr Gallery,⁵ a Virgin and Child in the Manfrini Palace at Venice,⁶ a Virgin and Child

possessions, and particularly a house in the parish of Santa Marta. On November 14, 1505, Federico Morosini claimed this house from the heirs of the late Luigi Vivarini. Luigi's death thus took place between September 6, 1503, and November 14, 1505, and probably nearer the latter than the former date, as it is difficult to conceive why Morosini should have been long in setting forth his claim upon the heirs. See Ludwig, in the Berlin *Jahrbuch*, xxvi., Supplement, where a synopsis of all available documents concerning Luigi is given on pp. 19-23.

¹ Venice Academy, No. 624, catalogued "School of Bonifazio" [* now "School of Antonello da Messina"], but part of an Annunciation originally by Luigi Vivarini, or some one closely imitating him, and now heavily repainted. The fragment under notice was originally in the Ufficio dei Sopra Consoli. The Virgin is represented kneeling. [* Dr. Ludwig has shown that this picture comes from the Cassa del Consiglio dei Dieci, on the first floor of the trapezoidal section of the Palazzo Camerlenghi, near the Rialto. See Ludwig, in the Berlin *Jahrbuch*, xxiii. 54.]

² Pavia, Malaspina Gallery. No. 28. Half-lengths of St. Francis and St. John the Baptist in front of a green hanging (much injured, and regilt in the ground, wood). Accompanying these are two similar panels (Nos. 15 and 14) representing SS. Paul and Francis, SS. Jerome and Buonaventura; but though much damaged, they have not the true stamp of the Venetian school.

³ Vienna, Academy of Arts, No. 24. Wood. Standing figure of a female saint with a martyr's palm, half life-size, not unlike the St. Chiara of the Venice Academy (No. 593) previously noticed. [* Cf. *antea*, p. 57, n. 3.]

⁴ Paris, Mr. Müндler. Wood. The Virgin adores the Child, which holds a bird. This piece has undergone some restoring, but the character of the painting is that of Luigi Vivarini. [* Where this picture is to be found at present is not known.]

⁵ Venice, Correr Gallery, Sala XVI. No. 2. Wood. Kneepiece representing St. Anthony of Padua with his book and lily; of slight importance, but by Luigi.

⁶ Venice, Palazzo Manfrini. Wood, inscribed: "Alvixe Vivarin p.," but spoiled and entirely deprived of its original freshness. It once belonged (Rizzi, *ub. sup.*,

in San Francesco at Piove,¹ a Coronation of the Virgin in the Costabili collection at Ferrara,² and four saints in the Galleria Zambeccari at Bologna.³

We doubt the authenticity of a series assigned to "Alvise Vivarini seniore" in the Academy of Venice, akin to another in the same museum properly classed as belonging to the school of the Vivarini.⁴ Similar doubts are justified as regards four

pp. 81, 82) to Signor N. H. Correr, of S. Giovanni Decollato. [* This picture is now in the National Gallery, No. 1872.]

¹ Piove, San Francesco. The Virgin (half-length and half life-size) holds the Child erect on a parapet. The Child plays with a coral necklace. Through a window (left) sky with a landscape, and a bridge over a stream. There are spots all over the picture, and pieces have been scaled off the Virgin's blue mantle. The colours are dried up by time, but the picture has not been restored. Wood. But for the injury it has received this would be a fine example of the master.

² Ferrara, Gall. Costabili. Wood, under life-size; originally in possession of Conte Zini at Bologna. Three angels are above the principal group. This is a fragment in the mixed style of Bartolommeo and Luigi, but probably an early work of the latter, as might be inferred from the peculiar mould of the heads, though the sharp-cornered folds of the drapery recalls Bartolommeo's picture of 1473 at Santa Maria Formosa of Venice. [* This appears to be the picture entered as No. 85 and attributed to Marco Zoppo in the *Catalogo de' quadri . . . nella Galleria Costabili in Ferrara* (Bologna, 1871). The Costabili collection was subsequently sold, and there is no clue to the present owner of the painting in question.]

³ Bologna, Galleria Zambeccari. Four panels representing saints, half life-size, in the style of Bartolommeo and Luigi, but much blackened. These were sold shortly before 1871.

* In the Bagati-Valsecchi collection at Milan there is a full-length of St. Justina dating from the closing years of Luigi's career. It is one of his greatest achievements, exquisite in feeling and admirably designed. See Berenson, *ub. sup.*, pp. 78 *sqq.* The church of Cherso in Istria contains a mutilated altarpiece by Luigi (SS. Sebastian, Cosmas, Catherine, and Christopher; in a lunette, the Virgin of Mercy; signed "Aluvixe Vivarin p."). See Von Hadeln, in *Kunstchronik*, ser. ii. vol. xxii. cols. 35 *sq.*

A Virgin and Child assigned to Luigi was in the Castelbarco collection at Milan, and was sold in Paris in 1870 for 1,350 francs.

⁴ Venice Academy. The latter are numbered as follows in the catalogue of 1867: No. 390 (bequeathed by Ascanio Molin), Virgin and Child (the blue mantle and gold ground entirely, the red tunic partly, renewed; the flesh part retouched), wood, arched at top; further, and of similar size, No. 449, a male Saint; 450, St. Francis; 451, St. Jerome (red dress new); 453, St. John the Baptist (gold ground); 454, a young Martyr with a palm and sword (repainted); No. 455, a Saint in episcopals (repainted head). All these panels, except the central one, are known to have been in San Pietro Martire of Murano. They are all properly catalogued in the school of the Vivarini. They are really of the school of Luigi. The other

panels representing angels in San Donato of Murano,¹ and a couple of life-size figures of SS. Gervaso and Protasio in San Trovaso near Treviso.²

We might add a long catalogue of pieces mentioned by historians and guide-books which are now missing, or have been charged with wrong names.³

series, once in the church of the Carità (Zanetti, *Pitt. Ven.*, p. 30, and Moschini, *Guida di Venez.*, ii. 488, 489), is numbered as follows: No. 17, St. Sebastian erect in a landscape (gold sky, wood, arched at top); No. 18, St. Anthony the Abbot; No. 19, St. John the Baptist; No. 20, St. Lawrence: all wood, arched; the gold grounds in every case renewed; of a hard dry tempera. The figures are regularly proportioned, dry, slender, but done with a certain ease of hand. It is the same art as in the series just previously noticed, and we believe these eleven panels to be the produce of one hand, and by an artist in Luigi's school.

* It has been established by Dr. Ludwig that all the eleven pictures under notice were originally in the Chiesa della Carità at Venice. In this church, four altars beneath the choir were adorned with triptychs, surmounted by lunettes; these altars were consecrated on August 2, 1471, and it seems natural to conclude that the altarpieces in question were completed at that date. The four triptychs have now been recomposed out of the above eleven panels and one more, representing the Nativity, which for a long time was in the Brera under the name of Vittorio Crivelli. All these triptychs are at present in the Venice Academy, labelled "Bartolomeo Vivarini and his assistants" (No. 621, the Nativity between Saints Jerome and Louis; No. 621A, St. Sebastian between Saints John the Baptist and Anthony the Abbot; No. 621B, St. Laurence between Saints John the Baptist and Anthony of Padua; No. 621C, the Virgin and Child between Saints Francis and Theodore).—As to the lunettes, one of them, representing the Annunciation, is now in the Academy of Arts at Vienna (No. 50); another, representing the Pietà, is in the Brera (No. 173); while the Museo Civico of Venice contains a third, showing the Trinity between Saints Augustine and Dominic, and a fragment of the fourth, the Virgin and Child. The two latter have been noticed above, p. 49, n. 2. Cf. Paoletti and Ludwig, *ub. sup.*, pp. 449 *sqq.*

¹ These four panels were originally in the convent of the Angeli at Murano (Boschini, *Le Ric. Min.*, Sest. della Croce, p. 27), and are probably by Pennachi, whose paintings at the Angeli still exist (see *postea*).

² This church is about three miles from Treviso, and the picture, representing the saints erect in a landscape with gilt nimbs, hangs in the choir behind the high altar. The name is false, as far as can be judged in the overpainted condition of the piece.

³ As missing we catalogue the following: (1) Venice, San Basilio. Organ-doors by Luigi Vivarini (Boschini, *Le Ric. Min.*, Sest. di Dorsò Duro, p. 17; Zanetti, *Pitt. Ven.*, p. 14). The church is suppressed. [* One of these organ-doors appears to be extant; it belongs to the Kaiser Friedrich Museum of Berlin and is by the so-called Pseudo-Boccaccino. See *postea*, iii. 341, n. 1.] (2) San Cristoforo of Murano. Altarpiece of SS. Jerome, Peter, and Paul (Boschini, *Le Ric. Min.*, Sest. della Croce, p. 20). (3) Chiesa della Croce. Baptism of Christ (Boschini, *Le Ric. Min.*, Sest. della Croce, p. 4). But Zanetti (*Pitt. Ven.*, p. 30)

assigns this piece to the earlier members of the Vivarini family. (4) San Daniele. Two panels with female saints (Bosch., *Le Ric. Min.*, Sest. di Castello, p. 5; Zanetti, *Pitt. Venet.*, p. 28), but see Venice Academy, No. 593 and Vienna Academy, No. 24. (5) San Donato of Murano. Half-round of the Virgin, angels, St. John, St. Augustine, and a portrait (Zanetti, *Pitt. Ven.*, p. 29), but the subject corresponds to that of a lunette by Lazzaro Bastiani (see *postea*). (6) Frari, Scuola di San Carlo e Sant'Ambrosio de' Milanese. Virgin, Child, SS. John the Baptist, Ambrose, and two saints in armour (Boschini, *Le Ric. Min.*, Sest. di S. Polo, p. 46). Zanetti (*Pitt. Ven.*, pp. 30, 31) doubts whether the author be Luigi, and suggests Bartolommeo Vivarini. (7) San Giorgio Maggiore. "Palla della Madonna" (Sansovino, *Ven. Descr.*, p. 219). (8) San Giorgio in Alga (Isola). (This church no longer exists.) "La tavola di S. Pietro e di S. Paolo, con quell'altra di S. Marco fu lavorata da i Vivarini" (Sansovino, *Ven. Descr.*, p. 240). "Nella stessa tavola (altarpiece of Christ at the column) vi sono altri compartimenti, cioè di sopra il Padre Eterno, più a basso Maria e S. Giovanni ed alcuni angeli con misteri della passione, opera del Vivarini" (Boschini, *Le Ric. Min.*, Sest. della Croce, p. 62). (9) San Giovanni Evangelista. Annunciation (Boschini, *Le Ric. Min.*, Sest. di S. Polo, p. 35). (10) Scuola di San Giovanni Battista, Murano. Inside and above the portal an altarpiece in nine parts, representing the Baptism of Christ, with SS. Mark, Jerome, and other saints at the sides (Boschini, *Le Ric. Min.*, Sest. della Croce, p. 37). (11) San Girolamo, Scuola. St. Jerome and the Lion; engraved in D'Agincourt, plate clxii., and mentioned by all the authors, including Lanzi. Also the altarpiece in five parts, with SS. John the Baptist and Augustine between the Virgin and angel Annunciate, and above, the Pietà (Boschini, *Le Ric. Min.*, Sest. di Can. Reg., p. 44, and Zanetti, *Pitt. Ven.*, p. 14). Likewise in the same locality the upper frieze and an Eternal in the ceiling. [* Cf. *antea*, p. 52, n. 3.] (12) San Lorenzo. Panels belonging to the shrine of St. Leone Bembo, supposed to be at Dignano in Istria (Ricci, *Mem.*, *ub. sup.*, i. 226, and Cicogna, *Inscr. Venez.*, ii. 412; and see in those authors doubts as to the authority for calling these panels works of Vivarini, or even, as some think, of Crivelli). (13) San Maffeo, Mazzorbo. The patron saint and others, schoolpiece (Boschini, *Le Ric. Min.*, Sest. della Croce, p. 40). (This church has been long since razed.) (14) San Marco. Chapel near that of Sant'Isidoro (Boschini, *Le Ric. Min.*, Sest. di S. Marco, p. 5). (15) Santa Maria Giobenigo. The young Saviour between St. Francis and a Saint in episcopals (Boschini, *Le Ric. Min.*, Sest. di S. Marco, p. 82; Zanetti, *Pitt. Ven.*, p. 30). (16) San Michiel, Murano. The Eternal, dead Christ, and Saints (Boschini, *Le Ric. Min.*, Sest. della Croce, p. 41). (17) Palazzo Ducale. Magistrato del Cattavero, several devotional pieces. (Boschini, *Le Ric. Min.*, Sest. di S. Marco, p. 48, and Zanetti, *Pitt. Ven.*, p. 30). [* Some of these paintings are still extant; see *postea*, pp. 79, n. 2, and 223, n. 2]. (18) San Rocco. Sides of the shrine of St. Rocco, small incidents (Boschini, *Le Ric. Min.*, Sest. di S. Polo, p. 49; Zanetti, *Pitt. Ven.*, p. 30). (19) Serviti (church suppressed). Six Saints, *i.e.* four Evangelists and two servitors (Boschini, *Le Ric. Min.*, Sest. di Can. Reg., p. 46).

Under wrong names we find the following: (1) San Cristoforo, Murano (temporarily at San Pietro Martire), Virgin, Child, St. George, St. John the Baptist, and two Saints in episcopals, a boy angel playing an instrument. The manner is that of a follower of Luigi Vivarini (see *postea*). (Boschini, *Le Ric. Min.*, Sest. della Croce, p. 20; Zanetti, *Pitt. Ven.*, p. 29). (2) San Giovanni Crisostomo. Organ-

doors (Boschini, *Le Ric. Min.*, Sest. di Can. Reg., p. 3, and Zanetti, *Pitt. Ven.*, p. 29). These are by Mansueti (see *postea*). (3) San Gregorio. Coronation of the Virgin (Boschini, *Le Ric. Min.*, Sest. di Dorso Duro, p. 31). This piece is now in SS. Giovanni e Paolo, and has been assigned by Zanotto (*Pinac. Ven.*, fasc. 18) to Carpaccio (but see *postea*, Cima and Carpaccio). (4) San Secondo. The Redeemer between SS. Jerome and Secondo (Boschini, *Le Ric. Min.*, Sest. della Croce, p. 63); has been since transferred to the Santo Spirito, and is by Giovanni Buonconsiglio (see *postea*).

* The Scuola Grande di San Marco at Venice ordered from Luigi in 1501 a processional banner, the fate of which is unknown. Ludwig, in the Berlin *Jahrbuch*, xxvi., Supplement, pp. 21 *sq.*

CHAPTER V

JACOPO DA VALENTIA, ANDREA DA MURANO, AND THE CRIVELLI

IT was not the fortune of the Vivarini to send forth disciples great in their influence on the art of their country. With the exception of Crivelli, who is respected as the representative of a well-defined style, history is all but silent as to the scholars of Luigi and Bartolommeo; and if here and there a name is recorded, it is merely as authenticating rare but unimportant pictures. Amongst the humble craftsmen who, in this fashion, claim notice at our hands, we should mention Jacopo da Valentia, who was known in the Trevisan province as Valentina.¹ Bred, as we observe, in the Muranese atelier, he frequently reproduced the masks of Bartolommeo and the figures of Luigi. He was devoid of feeling as a colourist, and emulated the hard dulness of Palmezzano or Filippo of Verona. We meet with his panels in Venice, at Belluno, Serravalle, and Ceneda. His earliest work is dated 1485—a half-length of the Virgin and Child in the house of the Pagani family at Belluno, bearing the full stamp of the Vivarini atelier, but dry and ill-drawn.² Great neatness and minuteness of outline are observable in a bust of the Redeemer done two years later, and now preserved in the Lochis Gallery at Bergamo—a very flat and unshaded production

¹ Lanzi (ii. 93) calls him Valentina, and says he is a native of Serravalle; he errs in calling him a pupil of Squarcione. Crico (*Lettere sulle belle arte Trivigiane*, 8vo, Treviso, 1833, pp. 244 and 271) says he was known at Serravalle as Della Valentina. [* He was staying in 1492 at Feltre. Ludwig, in the Berlin *Jahrbuch*, xxvi., Supplement, p. 19.]

² Belluno, Contrada Mezzaterra. But this picture was originally at Serravalle (Moschini, *Guida di Venezia*, ii. 637). The back of the throne is a green hanging, at the sides of which a landscape is seen. On the parapet upon which the Virgin is depositing the Child is a wafered cartello, inscribed: "MCCCCLXXXV Jacobus de Valencia, p." The Virgin's blue mantle is injured. (Wood, figures under half-life.) [* This picture can no longer be traced.]

revealing the difficulties under which Jacopo was struggling to acquire the method of oil medium.¹ In the Correr Museum at Venice there is a poor half-length Madonna of 1488,² much inferior to a Virgin adoring the Infant in the curate's house at Sedico, near Belluno, which indeed is one of Jacopo's best performances. The movement of the principal figure is agreeable enough, and distantly reminiscent of Bellini and Cima, whilst the recumbent Child is a paltry imitation of the Vivarinesque.³ In one of two examples preserved at Berlin, a meek and kindly sentiment is exhibited in the features of a Virgin whose face and form are essentially like those of Bartolommeo of Murano.⁴ The Nativity, in the same collection, shows industry and cold precision.⁵ At Rovigo also there is a Virgin with a Child of very irregular proportions, but still cast in the Muranese mould.⁶ But Jacopo da Valentia most betrays his connection with the Vivarini in a Virgin and Child between four saints, ordered by a citizen of Serravalle in 1502—the Baptist on the left being

¹ Bergamo, Lochis Gallery, No. 26. The Saviour is in benediction with the cross in the left hand on a dark ground, with rays issuing from behind the head, reminiscent in fact of Luigi's at San Giovanni in Bragora at Venice. In front of the green parapet a cartello, on which are the words: "Jacobus de Valencia pinxit hoc opus 1487." (Wood, injured in the shadows.)

² Venice, Correr Museum, Sala II., No. 61. A flat half-length of heavy air and defective shape, with straight and cornered draperies; inscribed on a cartello: "Jacobus de Valentia pinxit hoc opus 1488."

³ Sedico is a village on the road from Belluno to Feltre. The picture is in the house of the priest Signor Niccolò Betio. The figures are almost life-size. Through a window to the left a landscape, a lake, and little figures; a cartello beneath the window-sill is without a signature. The panel has been rubbed down and has lost its varnish. [* Its present whereabouts is unknown.]

⁴ Berlin Museum, No. 1403. Wood, inscribed on a cartello on the parapet: "Jacob. d. Valëtia." The Infant lies asleep on a white cushion on the parapet, adored by the Virgin. Through an arched window to the left the usual landscape very minutely detailed.

⁵ Berlin Museum, No. III. 136. In front of the pent-house the Virgin kneeling before the Infant Christ, whilst to the right St. Joseph kneels leaning on his pole. In the distance the vision of the angel to the shepherds (wood, figures all but life-size, well preserved). The head of the Virgin and that of the Child are both heavy, but on the model of Vivarini. The hands are flat and large. The sharp contrasts of tones and the marked separation of the lights and shadows show Jacopo's want of feeling for colour and chiaroscuro. [* This picture is now on loan to the Provinzialmuseum at Bonn.]

⁶ Galleria Comunale of Rovigo, No. 191. Virgin and Child (wood, half-life), inscribed: "Jachobus de Valentia pinxit," very thinly coloured.

almost a copy of Luigi's in the Academy of Venice.¹ The painter is one of those second- or third-rate journeymen who take employment in workshops and fail to assert their own independence. Still there is reason to believe that Jacopo became a master at the beginning of the sixteenth century in Serravalle, where he received frequent commissions. There are two Madonnas with saints by him in the cathedral of Ceneda, one of them dated 1508'; and a similar piece, finished in 1509, is now in the Venice Academy, whither it was brought from Santa Giustina of Serravalle.³

¹ In San Giovanni of Serravalle, first altar, left of portal, the Virgin almost life-size, enthroned; left, SS. Joachim and John the Baptist; right, SS. Joseph and Anne. To the right and left of the green hanging behind the Virgin an angel playing an instrument. On two cards on the step of the throne the words: "Albertus Pinidell, civis Serravalleſis ſua et cōſodaliiū impenſa. 1502. Hoc opus ab Jacobo Valentiano pictore." This picture has been ill restored, and is horizontally split on the level of the Infant Christ's head. The dull tone of the flesh reminds one of Palmezzano. The colour is thin but sombre, with red shadows. The forms imitate the paltriness and rigidity of those of Girolamo da Treviso the elder.

² Ceneda, Duomo. Virgin, Child, and angels, as before, between SS. John the Baptist and Biagio, and a kneeling patron; much repainted, and a new piece added to the base. Originally in oil (wood, life-size), inscribed: "Jacobus Valencā pinxit MDVIII." On the second altar to the left (wood) Virgin, Child, and SS. Sebastian and Anthony (the latter spoiled by restoring), and a kneeling prelate (much damaged from scaling), inscribed: "Jachobus de Valentia, pinxit hoc opus."

³ Venice Academy, No. 74. Virgin and Child between SS. Augustine and Giustina (wood), inscribed: "Jacommo de Valesa pinxe 1509." A hard raw picture, reminiscent of Bartolommeo Vivarini. The sky new. (See Moschini, *Guida di Ven.*, ii. 503.)

We may pause here to glance at the following: (1) Venice, Santa Maria della Salute, half-length Virgin adoring the Child, under the name of B. Vivarini; injured, but obviously by Jacopo da Valentia (wood). (2) Bellagio, Signor Frizzoni, Virgin and Child in a landscape, half-length, quite in the character of Jacopo, and a cross between the Vivarinesque and Bellinesque (wood, half life).

* This picture is at present in the Frizzoni-Salis collection at Bergamo

Besides these the following are also works by Jacopo da Valentia: (3) Copenhagen, M. J. Skovgaard. The Virgin and Child (signed "Jac da valenza p."). (4) Darmstadt Museum, No. 515. The Dead Christ bewailed by the Virgin and SS. John, Mary Magdalene, and Joseph of Arimathea. Signed "Iacomo da Valenso p." (5) Lewes, Mr. E. P. Warren. The Virgin and Child.

Many years ago the priest Paolo Antonio Ronchi of San Fior di Sopra, near Conegliano, possessed a little picture signed on a cartellino: "Iacob . . . valenzā . . . p." It represents the Virgin supporting the Child, who stands in front of her on a parapet holding a rosebud; below to the left, half seen, is the praying donor. Behind the Madonna hangs a green drapery; the remainder of the background is gilt. Wood, oil, much injured. See the German edition of this work, v. 73, n. 12.

ASCRIBED TO BERNARDINO DA MURANO



[Vienna Academy.]

GLORY OF ST. HELEN.



Whilst pictures thus afford exclusive evidence of Jacopo's dependence on the Vivarini, the chroniclers of Venice tell of one Bernardino, a Muranese, who painted a St. Helen between two saints for the church of San Geminiano.¹ Should chance at any time reveal where that picture is, we might judge more accurately of one alleged to have finished the organ-doors at San Zeno of Verona, in the manner of a local Veronese,² and a Virgin with Saints at Vicenza after the fashion of a pupil of Montagna.³ For the present we may note that there is abundant proof of the existence of Bernardino of Verona,⁴ and of Bernardino of Milan; none of the existence of Bernardino of Murano.⁵ Yet it is not uninteresting to mark that pictures are found in San Pietro Martire of Murano, and in Santo Stefano of Venice, which disclose some sort of relationship with the Vivarini and contemporary Lombards.⁶

¹ San Geminiano was suppressed in 1810. The picture of St. Helen between SS. Menna and Geminiano, by Bernardino Muranese, is mentioned in all the Guides up to 1797.

² Verona, San Zeno. These organ-doors represent the Virgin and the angel annunciate, SS. Zeno and Benedict. They are nailed to the wall at each side of the portal of San Zeno of Verona, and are possibly by Bernardino of Verona, who worked for the Mantuan court at the close of the fifteenth century, and of whom see some notice *postea*. [* The above-mentioned organ-shutters are now in the Museo Civico of Verona (Nos. 363 and 366).]

³ Vicenza, Communal Gallery, No. 251. Wood, half life-size; subject, the Virgin enthroned with the Child between SS. Jerome and Francis and two other saints. The figures are dry in form, and coloured, with evident imperfections, in the new oil medium. They may be assigned to some disciple of the school of Montagna. The panel is injured by restoring.

⁴ Gaye, *Carteg.*, i. 334-6; D'Arco, *Delle Arti e degli artefici di Mantova*, fol. Mant. 1857, ii. 38-9.

⁵ Zanetti (*Pitt. Ven.*, p. 19) distinctly says that the altarpiece at San Geminiano was inscribed "Bernardin," without any further addition. [* It is at present in the Academy of Arts at Vienna (No. 15); see Ludwig, in the Vienna *Jahrbuch*, vol. xxii., pt. ii., p. xii. There exists no relation between this work and the organ-doors of San Zeno or the *pala* at Vicenza. Its style reveals an imitator of Giorgione, who might well be Girolamo da Santa Croce. This picture is very remarkable for the fine landscape and the beauty of the composition.]

⁶ San Pietro Martire of Murano. Virgin and Child, two angels, between SS. John the Baptist and George, and two saints in episcopals; below an angel plays a viol. This picture was formerly in San Cristoforo in Isola (see *antea*, note to p. 69), and has been assigned to the Vivarini (Zanotto, *Guida di Venez.*, p. 681, says Bartolommeo). It is much injured, displays something of the style of Luigi in its drapery and colour, but also something of the Luinesque in the

An artist upon whom the style of the Vivarini was surely impressed is Andrea of Murano, long considered the founder of the school, and commended as such by Ridolfi and Lanzi,¹ but really one of its last and most inefficient followers. His earliest authenticated work is that which once had a place in the sacristy of San Pietro Martire at Murano, and was subsequently dismembered. Of a lunette containing the Virgin of Mercy no trace has been preserved; but the centre, representing St. Roch and St. Vincent, with a kneeling patroness and another diminutive personage, is in the magazine of the Brera at Milan; and the sides, with St. Sebastian and St. Peter Martyr, each attended by

oval of the Virgin's head, and in the angels (wood, the saint in episcopals to the right repainted).—Venice, Santo Stefano. Marriage of St. Catherine (wood). The Virgin sits in front of a group of trees in the open. The Child is in character like one of Luigi Vivarini's. The neatness of the execution and the selection of attitude are more Lombard than in San Pietro Martire. To the left of the principal group a male kneeling in prayer.—These two pieces are of the close of the fifteenth century. [* Their author is the so-called Pseudo-Boccaccino, about whom see *postea*, iii. 341, n. 1.] In connection with the Lombard influence, let us remember that there was a picture at Murano by Andrea Milanese, dated 1495, which is now at Milan.

¹ Ridolfi (*Le Marav.*, i. 52), Zanetti (*Pitt. Ven.*, p. 11), Lanzi (ii. 81). Boschini (*Le Ric. Min.*, Sest. della Croce, p. 24) does not commit this error, which was interpolated in a later edition of his work by Antonio Zanetti (small 8vo, Venice, 1733, p. 448), and in the still later one of 1797 (small 8vo, Venice, 1797, tom. ii. 141). Amongst other moderns who follow the error of Lanzi is Moschini (*Guid. di Venez.*, ii. 487, and *Guida di Murano*, pp. 17, 18). This error is countenanced by Vallardi, who gives in his Catalogue, *ub. sup.*, p. 32, under the Nos. 88 and 89, copy of a signature purporting to be: "Andrea de Moran. 1401." But the pieces in Vallardi's Catalogue are at present missing, and we must remember the numerous examples of false inscriptions already noticed. All inscriptions on the pictures of Andrea da Murano are dated in the sixteenth century. But Crico (*ub. sup.*, pp. 251-2) had already inquired why Andrea da Murano should have been so long considered a painter of the rise of the fifteenth century, when he is proved, as we shall see, to have been of the close of that century.

* Andrea da Murano received in 1462-3 payment for the gilding of the top-pieces of the choir-stalls of San Zaccaria at Venice. In 1467 "M^o Bortolameo e Andrea da Muran pentorj" were commissioned by the Scuola Grande di San Marco to execute a picture (cf. *antea*, p. 40, n. 1). In the same year our painter entered that brotherhood. His name was subsequently removed from the list of members, because of his absence from Venice, where we know he was still living in 1472 (see Paoletti and Ludwig, in *Repertorium*, xxii. 451 *sqq.*). Crico states that Andrea began the great *ancona* for the church of Trebaseleghe in 1484 (*Lettere sulle belle arti trivigiane*, p. 250). In 1499 he stayed at Castelfranco (Chiappani, in *Bollettino del Museo Civico di Bassano*, iii. 71, n. 9).

a male worshipper, are in the Venice Academy.¹ Nothing can be clearer than that the author of these panels was guided by the lessons of Bartolommeo Vivarini at a period when Bartolommeo was subject to classical and Mantegnesque influences. Affected in attitude and mannered in contour, as well as coarse in character and incorrect in shape, the figures are strikingly vehement; and, as we contemplate the disagreeable peculiarities of form, of feature, and of drapery which they exhibit, we perceive how deep and widespread the principles of the great Paduan school had become at the close of the fifteenth century; but Andrea was not one of those who could derive even from the highest class of teaching a perfect manner of his own. He was bold in the attempt to imitate the foreshortening of parts, as well as in the effort to delineate strong expression and complicated action; but his boldness is attributable to overweening confidence, and not to any real scientific acquirement. He was quite as far behind the Vivarini in the treatment of colour as

¹ Venice Academy. The picture in its original condition is noticed in Boschini (*Le Ric. Min.*, Sest. della Croce, p. 24), in Ridolfi (*Le Marav.*, i. 49), in Zanetti (*Pitt. Ven.*, p. 11). The sides in the Venice Academy are numbered 381 and 383, and represent St. Sebastian, with a kneeling figure of Mantegnesque realism (head injured) looking up to him; the saint's body naked with the exception of a hip-cloth of shrivelled muslin texture, the flesh yellowish brown hatched up in shadows and showing the underground (wood, tempera, life-size, on gold ground). St. Peter Martyr, with the dagger in his breast and large coarse hands, looking down to a figure kneeling (wood, tempera, life-size, on gold ground). The head is reminiscent of those of Alunno. The centre-piece represents St. Vincent, with his hand held in the action of benediction above a naked female of slender Mantegnesque shape, whilst St. Roch, accompanied by a diminutive figure, stands in similar action (wood, tempera, life-size, on gold ground). The tempera is of an olive tone, attributable in part to dust and varnishes. The draperies are straight and cornered, like those of B. Vivarini; the extremities are defective, the faces disagreeable in feature. The heads of the small figures are both Mantegnesque. At the base of this panel one reads: "Opus Andreæ de Murano." This piece, which from the lumber room of the Brera now plays a part in the history of Venetian art, was probably taken to Milan at the suppression of the convents in 1815. It is now in the dark passage leading out of the Brera into the Oggioni collection. We hope it may be restored to the Academy of Venice. We note particularly the Mantegnesque imitation in the statuesque pose of the St. Sebastian, and in the attitude of the kneeling man looking up to him, like a similar figure in the fresco of St. James led to Martyrdom at the Eremitani of Padua. The lunette is still missing. [* All the parts of this altarpiece—including the lunette (see *antea*, p. 36, n. 2)—are now united at the Venice Academy, where the reconstructed *ancona* is numbered 28.]

he was inferior to the better Mantegnesques in other respects ; and the dull red of his carnations, as well as the vulgarity and broken outlines of his faces, suggest that he may once have been companion to such men of the Marches as Alunno or the San Severini. Nor did time contribute to moderate defects which lay too deep-rooted in Andrea's system to be eradicated. He painted an altarpiece in 1501 for the church of Trebaseleghe, in which we contemplate with surprise the hollowness of his powers. It is built up on the model of those for which Alunno was famous, with the Eternal in benediction above ; the Virgin and Evangelist wailing over the prostrate Saviour, with four saints, below. Lower still a large almond-shaped glory contains the Saviour with St. Sebastian and St. Roch, carried to heaven by seraphs and cherubs of red and blue, to the sound of music played by three boy angels, and in presence of SS. Cosmo, Damian, Barnabas, and Macarius. We seldom meet with an example in which there is so much of the appearance and so little of the reality of mastery : here and there something approaching nature in movement, shape, or glance ; but most frequently a maze of complicated curves, and a whirl of attitudinizing ; great rashness in dashing off the drawing ; great vulgarity in the heads and extremities ; a sad disharmony and coarseness in the flesh-tints as well as in the contrasts of coloured drapery.¹ At Mussolone, where he has left a life-size

¹ Trebaseleghe, near Noale. This is a large altarpiece with life-size figures to the right in the choir. The last payment made in respect of it is contained in the following record, which still exists in the Archivio parrocchiale of the place: " 1501 / R. vi adì 28 Sett° / mi And^a da Murā pentor nepoti (nepoti) et tutti i mie d. casa sī homeni como doñe, et miei messi (domestics) ho riceuto como appar d. mia mā et d. tutti i miei di casa suso i libretti et scritti d. mia mā et altri scritti fatti ai massari dlla Ciesia d. S. Maria d. Trebaseleghe in più volte et in q̄to giorno sop^{to} ho riceudo in pstia di M^o jacomī da Socim, detto barbofolo da Castelfrancho da S. Biagio da Venezia fiō di S. Dngo d. Carlo ho riceudo p. resto et integro paga^{to} dlla palla grande d. Sā Sebastian. La qual pala si mēta (merta) p stima ducati quattro cēto et diese (dieci) doro et le spese d. bocca et tutte altre spese fatte p i massari et homini p. ditta Palla, ho riceudo ducati trediese (13) et mezo, cioè ducati 13 l. 3, s. 2. Ho riceudo p resto et integro pagan^{to} d. tutto quello ho habudo da far et dir cola Chiesa di S^a Maria d. Trebaseleghe, como e dtto di sopra ; i. quali d. 13 l. 3, s. 2, mi ha cōtadi S. Montio beliorza in pñtia d. p. simō frazgiato tñmonii sopras^a val a oro l. 177. Et mi And^a da Murā ho scritto di mia propria." The saints at the sides of the Pietà in the intermediate course are half-lengths of SS. Jerome, Christopher, Anthony of Padua, and Nicholas. Between

ANDREA DA MURANO



Alinari photo.]

THE VIRGIN AND CHILD WITH SAINTS.

[*Mussolone.*

Virgin, Child, and Saints, dated 1502, and at Treviso, Andrea exhibits himself as a mere mechanic and a rival in repulsiveness of type, or grotesqueness of air, to Bellunello of San Vito, to Dario, or to the elder Girolamo of Treviso.¹

But we have hitherto traced the career of Andrea da Murano as a man in the full expansion of an humble art, derived from the Mantegnesque and Vivarinesque; we might inquire what he had done previous to the time when he became independent. To this question the reply might be that Andrea had a share in school-pieces markedly stamped with the style of Bartolommeo Vivarini; for it is a probable conjecture that Andrea and Jacopo da Valentia were both ordinary journeymen in the Muranese workshop. If this be admitted, we should assign to him canvases of 1469 at the Venice Academy representing the Saviour and four saints, in which some of the later peculiarities of our artist are observed in conjunction with a hastier handling.² It

this and the lower panel is a gilt wooden frieze. The better parts of the picture are the Pietà, the saints at its side, and the Eternal. There is something Umbrian in the movement of the St. Roch, which reminds one of the works of Alunno. The tempera is not uninjured, and some parts have scaled. The St. Sebastian is coloured in flesh of a yellowish tone, shadowed in red. According to Crico (*ib. sup.*, pp. 246-50), the picture was commenced in 1484.

The first of these pictures, in the parish church of Mussolone (district of Asolo), is arched (wood), and represents the Virgin enthroned (blue mantle around head and frame new), with the Child sitting on her knee and playing with a pear. On a cartello upon the step of the throne: "Opus Andreæ de Murano 1502." At the sides, left, St. Peter in a tortuous attitude, and without neck, with a grotesque St. Nicholas near him; right, St. John the Baptist in a canary-coloured dress, and St. Paul reading in a pretentious attitude. A red hanging behind the Virgin intercepts the view of a sky and landscape; a large piece at the bottom of the panel is new. The faces are repulsive; the draperies are blankets lined with paper; the extremities are formless; the shape and muscles and veins given with broad hatching; the outlines are black and incised, the colour dull. The second of these pieces in the sacristy of San Niccolò of Treviso has no inscription (wood, figures three-quarters life-size). It was originally in some country church, and presents to us a Virgin adoring the Child on her knee. Both are reminiscent of the models of B. Vivarini and Jacopo da Valentia. At the sides are SS. Peter and Paul, and two children playing instruments at the foot of the throne; distance, a landscape at each side of a gold damask curtain that hangs behind the Virgin. The Virgin's mantle is renewed, and a piece of new wood has been let in horizontally into the middle of the panel. The colours generally are bleached by time. We notice great freedom of pose, combined with defective form and the usual flesh-tint of Andrea.

² Venice Academy, No. 614, and formerly in the Magistrato de' Cattaveri at Venice (Zanetti, *Pitt. Ven.*, p. 30). Within a cloistered space, the Saviour on a

is not unlikely again that Andrea should have had a positive contact with the school of Squarcione; and he might then be the author of a *Pietà*, a fresco in the church of the Servi at Padua, in which a mixture of the Muranese and Paduan may be discerned.¹ Yet in considering this specimen of Mantegnesque study, which combines realism and coarseness, and bold drawing with tortuous and marked outline, we are bound to remember a picture at Modena, of a similar appearance, but less gross, proved by its inscription to be by Bernardino Paresan or Parentino, and a *Pietà* in the church of the Madonna del Torresino at Cittadella,² in which we recognize the hand of Lazzaro Sebastiani, whose education is derived from the Squarcionesques, from Luigi Vivarini, and Carpaccio.³

large throne between St. Francis and a saint in episcopals. On the pillars of the background, escutcheons and garlands; behind, sky; on the border, the date, "MCCCCVIII. ad 11 Gener.," and the initials and arms of the magistrates of the office of the Cattaveri. The figures are half life-size, as are likewise the companion saints, Vinc. Ferrer and Helen, now apart in the *depôt* of the Academy. Zanetti, *ub. sup.*, properly classes this work as in the style of the Vivarini. The St. Francis particularly has Vivarinesque character. The proportions of the figures are large; their outlines angular; their extremities coarse; the silhouette of the Saviour's head tortuous; the tempera dry, spare, and reddish in shade; the touch sharp and raw. The colour is partly gone from the saints in the deposits of the Academy. [* These are now also exhibited and numbered 620 and 622 respectively.]

¹ Padua, Servi. This wall painting is in a marble framework to the right of the portal, and is said to be of the school of Squarcione (*Guida de' Scienziati di Padova*, 8vo, Pad. 1842, p. 254). It bears the monogram "AR," surmounted by a cross. The Virgin and Evangelist each support one of the Saviour's arms, and the Eternal amongst angels gives a blessing from above. The run of the line, the character of the form, the coarse vulgarity of the parts are Mantegnesque, after the fashion of Andrea. The bony features and the anatomy of the flesh are strongly accented, with heavy and decisive contours. The drapery is tortuous; the treatment is hasty; the lights picked off on a general substratum of grey-green; the muscles and hair indicated by rough hatchings: the whole in coarse distemper.

* ² See *postea*, p. 219, n. 3.

³ Of the same genus as the pictures we have been noticing is a canvas, with three life-size figures holding shields in front of an arch, in the magazine of the Palazzo Ducale at Venice. This canvas was formerly in the Magistrato del Cattavero, and combines Mantegnesque and Vivarinesque style. The proportions of figures are slender, the outlines a succession of somewhat meaningless curves. But we are here reminded also of Zoppo di Squarcione, of whom we have a picture in the Manfrini collection. [* It has subsequently passed to the collection of Lord Wimborne at Canford Manor.]

Another example in which the art of Mantegna and the Muranese is com-

Carlo Crivelli, whose constant ambition it was to be known as a Venetian, is said by Ridolfi to have learnt his art from Jacobello del Fiore.¹ This opinion does not meet with unanimous favour in our day; and justly so. If any Venetian besides the Muranese can pretend to have been Crivelli's preceptor, it is Giambono. He partakes of the Veronese and Venetian, and lived later than Jacobello. But even Giambono's claim must pale before that of Antonio and Bartolommeo of Murano, whose style is but too clearly transferred to the earliest creations of Crivelli. Amongst these creations, one acquires much importance as being in Crivelli's primitive manner. It is signed with his name, and, having passed out of the convent of San Lorenzo into the Craglietto collection at Venice, now adorns the Museum of Verona.² The subject is a Virgin behind a marble wall. Her

mingled is the altarpiece No. 1163 in the Berlin Museum, inscribed: "Sumus Rugerii manus" (see *Flemish Painters*, p. 189). The central figure of St. Jerome is reminiscent of the Vivarinis in its air, colour, and drapery, and seems a later adaptation of Bartolommeo Vivarini's St. Augustine at SS. Giovanni e Paolo. It would be difficult to hit the name of the author. The panels are, however, judiciously placed at Berlin amongst the productions of the Venetian school. [* This work, which was originally in the convent of San Gregorio at Venice (Zanetti, *Pitt. Ven.*, p. 31), is at present on loan to the Royal School of Art at Charlottenburg. The Ruggeri were an old Paduan family. Two of its members, Giovanni and Marco, are, about 1470, recorded as painters in Venice; but, beyond the above inscription, there is no clue to the existence of a Summus Ruggeri. See Paoletti and Ludwig, *ub. sup.*, xxii. 443.]

Amongst the missing pictures of Andrea da Murano is that noticed by Zanetti (*Pitt. Ven.*, p. 12), representing the crucified Saviour between the Virgin and St. John, at Sant' Andrea della Certosa, one of the Venetian islands. The panel was inscribed: "Opus Andreæ de Murano." [* It is now in the Imperial Gallery at Vienna (No. 9).]

¹ Ridolfi (*Le Marav.*, i. 52), followed by Zanetti with doubt (*Pitt. Ven.*, p. 18), by Lanzi (ii. 87), and Ricci (*Memorie*, i. 205).

² No. 351, Museum of Verona, having, before coming there, been in the Barbini-Breganze collection (Zanotto, in *Venezia e le sue Lagune*, *ub. sup.*, vol. i., part 2, p. 309). Wood, inscribed: "Opus Karoli Crivelli Veneti." The hair of the Virgin is retouched, the rest well preserved and unchanged by modern varnish. We have a description of the subject from Ricci when the piece was in the Craglietto collection (*ub. sup.*, i. 225). But this is not the only work done for San Lorenzo by Crivelli. Boschini (*Le Ric. Min.*, Sest. di Castello, p. 30) describes the lost panels of the shrine of St. Leo. Bembo as by him. (See also *antea* in Luigi Vivarini.) They used to be in the church of San Sebastiano annexed to San Lorenzo. Ridolfi (*Marav.*, i. 49) adds that in the same church of San Sebastiano Crivelli painted a figure of St. Fabian in pontificals and a Marriage of St. Catherine.

hands are joined in prayer, and support a standing Infant Christ, remarkable for rickety awkwardness of shape, splay feet, skinny flesh, and an ugly face; on her head a pearl diadem, and on her shoulders a mantle sprinkled with raised gold flowers. Behind her is a damasked curtain of cool violet, over which a garland depends, enlivened with fruit, blossoms, and bullfinches. Four angels on the left carry the nails, the spear, the reed, the ladder, and the column. Three more to the right kneel and present the crown of thorns and the cross. A low parapet of coloured stones and a colonnade in rear divide the foreground scene from a landscape of the greatest minuteness, in which we observe St. Peter cutting off the ear of Malchus, the procession to Calvary and Golgotha, all set out after the Paduan fashion. Above the frieze of the colonnade, two angels play instruments in an arched opening; one of them showing his chin, nose, eyes, and hair most curiously foreshortened. There is a grotesque innocence of youth in this piece that disarms criticism. We see something like the work of Gregorio Schiavone or Marco Zoppo in the attitude and lame action of the figures; but the parts are drawn with a hair point and shaded with fine hatching in one direction upon a light flesh-tone, and the slight embossments of the detail, as well as the flat finish and affected air of the whole, most recall Antonio and Bartolommeo of Murano, and mark Crivelli as the companion of Quiricio. At whatever age Crivelli may have entered that atelier, we cannot assume that he did so till about 1450; and his birth might be registered accordingly between 1430 and 1440.¹ It should not be forgotten in the meanwhile that there was a period in his youth during which he received impressions from the ruder class of Squarcionesques. Whilst his Verona picture bears reminiscences of this kind, another in the Berlin Museum, with the Pietà and attendant saints for its subject, betrays a still closer connection with the

¹ We reject as fabulous Ricci's account (*Memorie Stor., ub. sup.*, i. 206 and 225), as taken from Orsini's *Guida di Ascoli*, of a picture bearing Crivelli's signature and the date 1411. That of San Domenico of Camerino now at the Brera (No. 201), on which Ricci saw the date of 1412, is really dated 1482, and the peculiar shape of the 8 resembling a Roman X may have caused his and Orsini's mistake. It is likely, indeed, that Orsini's altarpiece of 1411 is that dated 1481 in the Gallery of San Giovanni Laterano at Rome. See *postea*, p. 87. [* The altarpiece at Rome was formerly in Sant' Agostino at Grottamare.

CARLO CRIVELLI



Alinari photo.]

THE VIRGIN AND CHILD.

[Verona, Museo Civico.



lesser stars of that school.¹ It would be difficult to find in the long list of Crivelli's compositions one more repulsive in its plainness, more ignoble in the bony projections of its old-fashioned heads, more mechanical in execution, and more dull in tone, than this one; and one might incline to suppose that before visiting Venice Crivelli dwelt amongst the slovenly frequenters of Squarcione's academy. At a later period he confessed a new partiality for Paduan art, but it was not so much the spirit of the feebler scholars as that of the great disciple which then attracted him; and we may attribute his acquired impetuosity to the effect produced on his mind by the best examples of Mantegna.

As early as 1468 Crivelli found occasion to labour exclusively in the cities of the Marches.² He began at Massa, near Fermo, with a vast altarpiece of large pretensions. He then produced several pieces at Ascoli, Camerino, and Fermo, and in the course of twenty-two years there was hardly a town or a village between Potenza and Tronto in which he did not leave traces of his presence. During the whole of that time, even to the end of his days, he never abandoned the system of tempera in which he had been taught, and he never changed the ground principles of his manner. His hard metallic types of form, his landscapes were as consistently maintained as were his primary tints and his ornaments of leaves, of fruit, and of vegetables. His figures were from the first withered and lean; they were frequently lame and unnatural in movement. A bitter ugliness pervaded faces in

¹ Berlin Museum, No. 1173. A long panel with figures one-sixth of life, formerly in possession of Girolamo Zanetti at Venice (Zanetti, *Pitt. Ven.*, note to p. 19), inscribed: "Opus Karoli Crivelli Veneti," and engraved in D'Agincourt, plate clxii. The panel is divided into three low arches resting on short pillars. Centre, the Saviour between the Virgin and Evangelist; sides, SS. Jerome and Mary Magdalen: half-lengths. The Byzantine heads and bodies are Squarcionesque in their ugliness, the colour of a dull reddish tinge with low shadows hastily laid in.

² The late Dr. Ludwig discovered a document according to which the Quarantia Criminale at Venice in 1457 sentenced Carlo Crivelli to imprisonment for six months and fined him two hundred lire for having carried off and committed adultery with one Tarsia in the absence of her husband, the sailor Francesco Cortese. Dr. Ludwig suggests that Crivelli, after having been released from prison, left Venice in order to escape the vengeance of Cortese (see the Berlin *Jahrbuch*, xxvi., Supplement, pp. 2 *sqq.*). We thus get an explanation of what formerly seemed so strange, namely, that this brilliant artist exchanged his native town for the poor and distant Marches as his place of abode.

which melancholy repose was less habitual than grimace, but as age and experience enabled him to progress, he modelled these ill-favoured beings into most tragic and impassioned representations, surprising the spectator by the life which he concentrated into their action and expression. He thus attained to a realistic force which is only second to that of Mantegna. He sometimes tried to be graceful, but rarely succeeded in the attempt; for what to him seemed grace was mere affectation. Of the draughtsman's skill he had but just the necessary share, and he gave no absolute perfection to any part of the human frame, whether it were the jointing, which occasionally lacks the power of articulation; the hand, which is thin and pointed; the foot, which is flat and clumsy; or the drapery, which is stiff, cutting, and broken. But, as a tempera painter, he is admittedly a master of great energy. His medium, which was always liquid and pure, was of such a durable substance that, when brought up by varnish to a warm brown tone, it never altered; and there is no artist of the century whose panels have more surely resisted the ravages of time. The monotony which is usual to him is due to the habit of hatching with lines in the manner of an engraver; but as he advanced, the flatness and absence of contrasts in light and shade were frequently corrected; and there are some pieces in which a fair relief is produced. As he clung to old technical modes of execution, so he held without flinching to the system of embossed ornament. In this he was Venetian, just as in his fondness for antiquated masks and accidental minutiae in stones and backgrounds he was Paduan. On the whole a striking, original genius; unpleasant and now and then grotesque, but never without strength, and always in earnest.

In the altarpiece of Massa our attention is divided between the Virgin, Child, and Saints of the principal course, the *Ecce Homo* and Annunciation of the pinnacles, and the scenes from Christ's passion in the predella. Some of the types are strikingly reminiscent of those preserved by the earlier Squarcionese, while the annunciate Virgin recalls *Alunno* and the Umbrians. Again, the Agony on the Mount in the predella recalls a well-known composition by Mantegna.¹ From this diversity we judge

¹ Massa. This altarpiece hangs in detached pieces in the sacristy of San Silvestro of Massa. It used to be in the bell-room, where, however, it received

that Crivelli had not completely settled into his style. He does not as yet reconcile us to unattractive or ill-conceived form by infusing passion into it. He is quiet, minute, diligent, but unequal. It may be remarked, indeed, on examination of the

damage from the ropes. [* At present it is kept in the Municipio at Massa Fermana.] The Infant sits on the Virgin's lap in the principal panel, her throne being adorned, as usual, with apples and quinces. The figures are half life-size, on gold ground; at the base the inscription: "Karolus Crivellus Venetus pinsit hoc opus MCCCCLXVIII." This signature has been misread by Ricci (*Mem.*, i. 207), who omits the v, and makes the picture date from 1463. At the sides are a Squarcionesque St. John the Baptist, of dry and bony limb; a St. Lawrence, with a spot worn in the lower part of his dress; St. Sylvester, with embossed mitre and stole; and St. Francis receiving the stigmata (foot injured, and left-hand corner of ground abraded). In the pinnacles, the angel and Virgin announce are graceful enough, whilst the Redeemer is of poor and affected shade. In the predella, Christ on the Mount; the Crucifixion, with a very defective Christ; the Flagellation (injured by scaling), and the Resurrection (ditto). All the panels except the predella are on gold ground, and on the last-mentioned one can see the canvas stretched on the panel beneath the gesso. We are reminded of Marco Zoppo chiefly by the Virgin and the short-necked Child. [* A full-length figure of the Madonna and Child in the collection of Sir Frederick Cook at Richmond is closely allied to the *ancona* at Massa Fermana, being, however, somewhat more advanced in style.]

Between this and the altarpiece of 1473 is one not seen by the authors of this work, but described as having been sold in 1863 at the sale of the collection of G. H. Marland, Esq., in London; being a Virgin and Child in rear of a ledge, on which are two pears with flies, inscribed: "Carolus Crivellus Venetus pinsit 1472."

* This fine picture was subsequently in Mr. W. Graham's collection, and now belongs to Mr. Robert Benson of London. Another dated work of this stage of Crivelli's career is the very lovely Madonna and Child in the Biblioteca Comunale of Macerata, inscribed: "Karolus Crivellus Venetus pinsit Fennis 1470"; it is a fragment of the painting which once adorned the high altar of the church of the Minori Osservanti at Macerata, and which was destroyed by fire in 1799. Cf. Lanzi, *ub. sup.*, ii. 87, and *Le Gallerie Nazionali Italiane*, ii. 227, n. 4. Akin in style to these works is the magnificently designed Madonna in S. Agostino at Pausola. Signor Cantalamessa mentions in 1892 a ruined triptych, representing the Madonna and Saints, and signed "Carolus Crivelli p. MCCCCLXXI," as belonging to Signor Giuseppe Clementi of Amandola (see *Nuova Antologia*, ser. iii. vol. xli. p. 420).

Other early productions of Crivelli are the Madonnas in the Northbrook collection, in the Pinacoteca Podesti at Ancona (see *postea*, pp. 91 *sq.*), and at Stonyhurst College, Lancashire (No. 45); the marvellous St. George Slaying the Dragon belonging to Mrs. J. L. Gardner of Boston (from the Leyland and Samuel collections); SS. Peter and Paul in the collection of the late Dr. L. Mond in London (from the Leyland collection); the Resurrection in the Northbrook collection; the Annunciation in the Staedel Gallery at Frankfort (see *postea*, p. 92, n. 2); the

chronology of his works, that Crivelli very gradually progressed. The altarpiece of the chapel of the Sacrament in the Duomo at Ascoli, completed as late as 1473, only shows increased vehemence in figures. The Pietà in its upper course, now produced for the first time, but often repeated afterwards, is forcibly presented, though greatly disfigured by ill-selected nature and by grimace; nor is this disagreeable impression mitigated by the gorgeous beauty of the frame, which is one of the most magnificent in the Muranese fashion that can be seen in these parts.¹ But later, and particularly in 1476, when the great monumental picture of San Domenico of Ascoli was finished, Crivelli had risen almost to the full expanse of his talent; he had freed himself from some usual exaggerations, and substituted for Paduan roughness the tender features of an Umbrian.² It is rare, in fact, to find in Crivelli more delicate affectation in a Virgin, more suitable action in an Infant, more appropriate attitudes in saints, more strength of tempera, than are to be found in this masterpiece.³ That he was not always up to this mark we may

fragments of the *ancona* at Montefiore (see *postea*, p. 90, n. 2); Christ and St. Francis, in the Museo Poldi-Pezzoli at Milan (No. 620); and the Pietà in the Louvre (No. 1269). See Rushforth, *Carlo Crivelli*, pp. 44 *sqq.*

¹ Ascoli. Virgin and Child between SS. Peter, John the Baptist, Emidius, and Paul. In the upper course, the Pietà, *i.e.* the Saviour bewailed, the Virgin, Magdalen, and Evangelist, between half-lengths of SS. Catherine of Alexandria, Jerome, George, and Ursula; below, Christ between the twelve Apostles, in little niches (but two Apostles are now missing). Beneath the Virgin one reads: "Opus Karoli Crivelli Veneti, 1473" (wood, gold ground). The character is, if possible, more paltry here than in the panels of 1468, but the style is similar. A large piece of the frame on the right is broken off.

² *E.g.* Bernardino of Perugia.

³ Florence. There are at present but nine pieces of this altarpiece, which passed (we believe) from San Domenico into the hands of Cardinal Zelada (Lanzi, ii. 87), thence into the Rinuccini collection, and finally into the Demidoff palace at Florence. Ricci describes its disappearance from one of the chapels in San Domenico of Ascoli (*Mem.*, i. 211). The central Virgin engraved in D'Agincourt (plate cxxxviii.) is inscribed: "Opus Karoli Crivelli Veneti, 1476." At the Virgin's sides, SS. John the Baptist, Peter, Dominic, and Catherine (wood, half life-size); below, in couples, SS. Francis, Andrew, Thomas Aquinas, and Helen; above, two saints. These panels are all well preserved, as far as can be judged from a rapid examination, powerfully coloured, and all from Crivelli's own hand. The Virgin alone seems to have been once in possession of one Signor Grossi at Rome (Ricci, *Mem.*, i. 211).

* The above-mentioned pictures are now in the National Gallery, forming a

CARLO CRIVELLI



Alinari photo.]

[*Ascoli, Duomo.*

THE VIRGIN AND CHILD WITH SAINTS.

discern if we look at the solitary St. Bernardino of 1477 at the Louvre,¹ or at the Virgin, Child, and Saints of 1481, in the gallery of San Giovanni Laterano at Rome²; but we find an excuse for the master in the necessity under which he laboured of employing his assistant Vittorio Crivelli, as he did perhaps

large *ancona* in three tiers (No. 788); the frame dates from the middle of the last century. The present arrangement of the panels (which number thirteen in all) differs from that described above. In the lower row are represented the Virgin and Child between SS. John the Baptist, Peter, Catherine, and Dominic (full-lengths); above these are half-lengths of SS. Francis, Andrew, Stephen, and Thomas Aquinas; and at the top are again full-length figures of saints, viz. Jerome, Michael, Lucy, and Peter the Martyr. It is unlikely that this altarpiece was ever in San Domenico at Ascoli. Orsini mentions only one work by Crivelli in that church (see *Descrizione delle Pitture . . . di Ascoli*, Perugia, 1790, pp. 44 *sq.*), and his description does not at all tally with the National Gallery *ancona*. There is reason to think that the Madonna, which, according to Ricci, was dated 1476 and passed from San Domenico into the hands of Signor Grossi really came from SS. Annunziata and was dated 1487. See *postea*, p. 95, n. 1.

¹ Musée Napoléon III., No. 113 [* now Louvre, No. 1268], formerly in the church della Santissima Annunziata at Ascoli, then in the gallery of Cardinal Fesch; a bony, lean representation of the saint, unrelieved by shadow, but of warm flesh, tone adored by two kneeling patrons. A peach and a cucumber are fastened to the yellow hangings on the background. Signed on a cartello at bottom: "Opus, Caroli Crivelli Veneti, 1477" (wood, split in the right-hand corner). Engraved in d'Agincourt, pl. clxii., as Jacobo della Marca, which is an error, as the name hangs in the picture. See also Ricci (i. 213). [* The engraving in D'Agincourt is from a later copy of the Louvre picture; this copy, once belonging to D'Agincourt, is now in the Vatican Gallery. The saint is probably Jacopo della Marca; see Cesari, in *Rassegna d'arte*, i. 180.] In the same museum, classed under "School," are Nos. 117, Virgin and Child, probably by Vittorio; 118, similar; 119, still more like Vittorio; 120 and 121, a mixture of Crivelli and an Umbrian; 115, dated 1488; and 116, still more Umbrian. [* These pictures were subsequently withdrawn from the Louvre and lent to various provincial galleries. No. 117 is now in the Gallery at Senlis; No. 118 was sent in 1872 to the Gallery at Orléans, but is not now there; No. 119 (A Youthful Martyr) now has its place in the Musée de Longchamp at Marseilles (reproduced in *Rassegna d'arte*, viii. 205); Nos. 116 (the Virgin and Child between SS. Peter and John the Baptist); 120 (SS. Nicholas and Augustine), and 121 (SS. Lucy and Catherine), are now Nos. 214, 970, and 971 respectively in the Museum at Lille; No. 115 (the Virgin and Child with SS. Jerome and Francis) is now in the Gallery at Carpentras. See Perdrizet and Jean, in *Bulletin italien*, vii. 32 *sq.*]

² Gallery of San Gio. Laterano [* now gallery of the Vatican]. Virgin and Child, the latter holding a mirror and flying a bird, between SS. Gregory, John the Baptist, and two other saints, inscribed: "1481, die ultima Julij." Wood, in the old frame, of a sharp glowing colour, false in drawing, and probably by assistants of Carlo. [* Originally in Sant'Agostino at Grottamare. Rushforth, *Carlo Crivelli*, p. 111.]

in the last-mentioned Madonna, and in the two equally vast subjects belonging to the Observants of Sant' Elpidio.¹ The most striking contrasts in Crivelli are those produced by coupling excessive daintiness and stern severity. He will carry out daintiness with great consistency in the air of a head, the expression of a face, the motion of a hand, and the fine texture of a cloth. Sternness and force he seeks to render in the attitude, as well as in the features. Sometimes the contrasts are abundant in proximity, sometimes but one of the extremes is presented; the extreme of daintiness is apparent in a Virgin and Child of 1482, at San Giovanni Laterano in Rome, where we are easily reminded of the dawn of Sienese art under Lippo Memmi, Luca Tomé, Turino Vanni, or the first Gubbians.² An immediate contrast is afforded by the fine altarpiece of the Brera, also commissioned in 1482 for San Domenico of Camerino. But here the Umbrian delicacy of the Virgin, and the tenderness of the Child, are more nearly related to nature than in earlier productions, whilst the standing saints in couples at the sides are depicted with varied shades of thought and expression, with a full share of characteristic energy and propriety of action. It is perhaps here that Crivelli most nearly succeeded in accurate as well as careful drawing, and in glowing golden tone; we are nowhere more forcibly struck by the ability of an artist who clings to tempera with a desperate fondness at a time when all painters were trying oils, and who in a remote corner of the

¹ Frati Zoccolanti at Sant' Elpidio. Visitation between SS. John and Francis; above, the Crucifixion between the Virgin and Evangelist (wood). Coronation of the Virgin between SS. Buonaventura, John the Baptist, Francis, and Louis of France; above, Christ, the Virgin, and St. John between SS. Anthony, Elpidius, Mary Magdalen (injured), and Bernardino of Siena; below, Circumcision, Nativity of John, Visitation, Nativity of Christ, St. John in the Desert, and St. John and the Apostles: all in a Muranese frame; in a defective manner inspired from that of Antonio Vivarini, and probably by Vittorio Crivelli. See Ricci (*Mem.*, i. 210). [* Both of these works are now in the Municipio of Sant' Elpidio. Cf. Calzini, in *Rassegna bibliografica dell' arte italiana*, iv. 184 sqq.]

² Rome, San Gio. Laterano [* now Vatican]. The Infant standing on the Virgin's lap holds an apple by the stem; from the pinnacles of the throne hang a festoon of plums, pears, and apples. A little figure of a friar kneels to the left. Below, the words: "Opus Caroli Crivelli Veneti 1482." (Wood, figures life-size.) [* This was the central compartment of a triptych once in San Francesco at Force. Cf. Ricci, *ub. sup.*, i. 209, and Cantalamessa, in *Nuova Antologia*, ser. iii., vol. xli., p. 419.]



Alinari photo.

I. 88c]

THE CORONATION OF THE VIRGIN.

[*Sant' Eupadio.*



CARLO CRIVELLI



Hanfstengl photo.

THE ANNUNCIATION.

[National Gallery.]



March of Ancona perfected his method with almost as much success as Filippo Lippi or Angelico half a century before. But these are not the sole qualities revealed in Crivelli by the works of 1482. We must concede to him a perfectly judicious feeling as regards the correct placing of his saints in their relation to each other.¹

Illustrative of Crivelli's coarser and more vehement mood, we have the Dead Christ in his tomb between the Virgin, Magdalen, and St. John, dated 1485, in the Pianciatichi collection at Florence,² whilst for 1486 we have the Annunciation of the National Gallery, with its more pleasing figures and a lively background, like those enriched by the fancy of Gentile da Fabriano, Pisano, and Giambono.³ But during the period which preceded Crivelli's elevation to the order of knighthood, he furnished a vast number of pictures to his patrons in which he signed his name without caring to state when they were done. These may be distinguished from later ones by the usual omission of the word "miles" in the signature, and are so numerous that the best only can be registered in this place. The Virgin presenting the Infant to the adoration of St. Peter and other saints, in Dudley House, is one of the panels in which

¹ Brera, No. 201. Wood, two-thirds of life, on gold ground. Virgin and Child between SS. Peter, Dominic, Peter Martyr, and Geminiano, with the ornaments all in high relief, very richly decorated. Fine contrast between the stern St. Peter and the gentle St. Dominic, the praying Peter Martyr and the young and resolute St. Geminiano; inscribed: "Opus Caroli Crivelli Veneti M48II." This is the picture which, according to Ricci (*Mem.*, i. 206, 225-6), is dated 1412.

We miss a similar piece, dated, as alleged, 1411, but probably 1481, once in San Gregorio Magno of Ascoli (Orsini in Ricci, *ub. sup.*, *Mem.*, i. 206, 225).

² Florence, Pianciatichi collection. [* Now Boston, Museum of Fine Arts.] Wood, one-third of life-size, on gold ground. The Magdalen shrieks, the Virgin mouths, St. John with an ugly foreshortened head. Colour reddish and not free from retouching; inscribed: "Opus Caroli Crivelli Veneti 1485."

³ No. 739, National Gallery; originally in the church of the Santissima Annunziata at Ascoli, subsequently at Milan, purchased by Mr. Labouchere and presented by him to our national collection; inscribed: "Opus Karoli Crivelli, Veneti, 1486" (see Ricci, *Mem.*, i. 213, 228), and the inscription on the pillars of the colonnade near the Virgin. The latter, to the right, is curved, with arms across, over her desk, whilst the angel kneels in the court attended by St. Emidius, patron of Ascoli. In the foreground, a cucumber and a melon. In the air, a circle of cherubs' heads. On the wall of the house, right, birds at liberty and in a cage, and a peacock. There are figures in the distance, left. Beneath, three escutcheons. Wood.

Crivelli combines delicacy with severity, and most cleverly balances the movements of his figures.¹ Christ supported in his Tomb by Seraphs, at the National Gallery, is one of those pieces in which the master has much of the force of Mantegna united to excellent feeling and a fair knowledge of anatomy.² The Beato Ferretti of the same collection is most careful, and shines in a bright enamel impasto.³ No gallery has better examples of Crivelli than that of London. Next to these in importance are the numerous specimens possessed by the Earl of Dudley, some of which remind us of the painter's early Venetian time,⁴ whilst others emulate in vigour the great creations of Mantegna. Of the latter description none deserve so much attention as the Dead Saviour between the Virgin, the Magdalen, and Evangelist,

¹ London, Dudley House. Wood, figures under life-size. This picture was originally in San Domenico of Fermo (Ricci, *ub. sup.*, *Mem.*, i. 214). St. Peter receives the keys from the Infant Christ, in presence of St. Louis, two saints in episcopals and three in monkish dress; inscribed: "Opus Caroli Crivelli Veneti." See the engraving in Rosini, pl. lxiv. [* At present in the Berlin Museum, No. 1156A; acquired at the last Dudley sale in 1892.]

² National Gallery, No. 602. Wood, gold ground; originally in the Minorite convent of Montefiore near Fermo; inscribed: "Carolus Crivellus Venetus pinsit"; purchased in Rome of Signor Vallati, in 1859; and probably the same noticed by Ricci (*Mem.*, i. 209) in the hands of Professor Minardi. Note the strange cramp of the Saviour's right hand. [* This lunette was originally above a triptych representing the Virgin and Child between SS. Francis and Peter the Martyr; beneath was a predella containing the figures of Christ and the twelve Apostles. The Madonna (signed "Carolus Crivellus Venetus pinsit") and the St. Francis are now in the Brussels Gallery (Nos. 16 and 17); the Christ and seven Apostles from the predella belong to Lt.-Col. H. Cornwall Legh of High Legh Hall, Knutsford, Cheshire. The other parts of this altarpiece can no longer be traced. See Rushforth, *ub. sup.*, p. 48.]

³ National Gallery, No. 668. The figure kneels to a vision of the Virgin in an almond-shaped glory; to the right, a landscape of rocks, a temple, water, ducks; and above, a festoon of fruits. Bought of Mr. Barker in London (wood, one-third life-size, well preserved).

⁴ London, Dudley House. Altarpiece with the Virgin and Child in the centre, SS. Peter and Paul to the right, and SS. Anthony and George on horseback to the left; and above these, saints in lunettes, SS. Catherine, Jerome, Lucy, and another. Wood, once in the church del Porto at Fermo (Ricci, *Mem.*, i. 209), and long exhibited at the Egyptian Hall. This small picture is reminiscent of the Muranese period in Crivelli's art, very carefully wrought, with slender figures, but rather flat. [* Purchased at the Dudley sale in 1876 by Mr. Colnaghi. Redford, *Art Sales*, ii. 227.] In the same collection, and also exhibited at the Egyptian Hall, two panels with saints, parts of pilasters apparently. [* The ultimate fate of these is not known to the editor.]

CARLO CRIVELLI



Hanstaengl photo.]

[*Berlin, Kaiser Friedrich Museum.*

THE VIRGIN AND CHILD WITH SAINTS.



engraved with Mantegna's name, and remarkable alike for passion, for glow of colour, and relief of chiaroscuro.¹ Almost equally fine are the small and dramatic lunette Pietà in the museum of the Vatican at Rome, in which Crivelli almost reveals a personal contact with Alunno,² and the St. Jerome and St. Augustine in the Brera at Milan.³ No small or simple subject like that of the Virgin and Child more nearly combines strength, gentleness, and grace than that in the sacristy of San Francesco at Ancona, a gem of finish, which has preserved all the brilliancy

¹ London, Dudley House. This seems a fragment in form of a lunette, catalogued in the Bisenzo collection at Rome, and engraved as Mantegna (see "Comm. alla vita di A. Mantegna" in Vasari, *ub. sup.*, iii. 428 sq.). Wood, gold ground. Another smaller lunette, with Christ supported in the tomb by the Virgin, Magdalen, and Evangelist, is in the same gallery; two figures are in prayer in front of the picture (wood). [* Both of these appeared at the last Dudley sale in 1892. The former picture was acquired by Mr. R. Crawshaw of London; the latter by Mr. Thomas Brocklebank of Wateringbury Place, Kent.

² Rome, Gallery of the Vatican. Christ is foreshortened looking to the left. The left arm is supported by the Evangelist, the right by the Virgin. The Magdalen on the left embraces the Saviour's right arm; near her a vase, balanced on the opposite side by a candelabra; behind, a red hanging and a blue heaven full of cherubs; inscribed: "Opus Caroli Crivelli Veneti" (wood, not 2 ft. long). This is a low-toned, carefully drawn piece, with some of the spirit of Alunno in it; very dramatic, especially in the crying St. John; hatched up to a good chiaroscuro in the dark passages.

At Rome under Crivelli's name in Palazzo Borghese is an arched panel of Christ on the cross between the standing St. Christopher and the kneeling St. Jerome (Room I., No. 44). The figures are tempera; the landscape renewed in oil; originally perhaps a work of Fiorenzo di Lorenzo (wood). [* At the Casino Borghese this picture is now numbered 377, and attributed to Fiorenzo.]

³ Brera, No. 79. (Cat. of 1838). Wood, all but life-size, on gold ground. Fine contrast of light and shade, but the lion of St. Jerome is ill drawn. [* In 1883 this picture was transferred to the Academy of Venice, which has since acquired a fragment of another painting by Crivelli representing SS. Peter and Paul. These two panels (No. 103) and the Madonna in the Brera (No. 207, see *postea*, pp. 92 sq.) formed originally a triptych in San Domenico at Camerino. See Cantalamessa, in *Le Gallerie Nazionali Italiane*, ii. 30 sqq.] In the same Museum, No. 206, wood, half-life, a crucified Saviour between the Virgin and Evangelist, in a landscape, on gold ground; the Saviour short and vulgarly built; a poor work, once in the Duomo Vecchio of Camerino (Ricci, *Mem.*, i. 210). [* Ricci really makes a distinction between the Crucifixion in the old Duomo of Camerino and that in the Brera, which in the latest catalogue is stated to come from the church of the Dominicans at Camerino.] Same Museum, Nos. 205, 204, with half-lengths, 1^o, of SS. Anthony, Jerome, Andrew, 2^o, James, Bernardino, Pellegrino, parts of a feeble predella by Crivelli, probably those described as belonging at one time to Signor Salvatori at Fermo (Ricci, *Mem.*, i. 227). Wood.

of its tone and a silvery hue almost rare in the works of Crivelli.¹ Tenderness is more marked in another specimen of the same kind belonging to Mr. Baring in London²; whilst a third, at the Earl of Malmesbury's, may be considered more cramped and affected, and nearer to the Paduan period.³ We pass over the Madonna of the Lochis Museum at Bergamo,⁴ that of the Esterhazy collection formerly at Pesth,⁵ and the Magdalen in the Museum of Berlin.⁶

The grant of a knighthood to Crivelli in 1490 by Prince Ferdinand of Capua is one of the few incidents which break the monotony of the painter's uneventful career. That he was

¹ In a cupboard of the sacristy at San Francesco of Ancona. [* Now in the Pinacoteca Podesti at Ancona, No. 1.] In front of a violet hanging, over which a festoon of cucumbers and lemons is hung, the Virgin watches the Child half raised on a ledge with a bird fastened to a string in one hand and a yolk of egg in the other. At the sides of the hanging, a landscape with figures. Small panel, 6 in. by 8½ in., inscribed: "Opus Caroli Crivelli Veneti." The touch is as minute as that of a Fleming; the Virgin's movement a little affected; but her forms are simply rendered, with the exception, perhaps, of a cramped left hand; her glance tender.

² London, Baring collection. Similar to the foregoing, with a red hanging, at the sides of which a landscape; inscribed: "Opus Karoli Crivelli, Veneti." Wood, well preserved. In the Baring collection, too, a patterned panel of the Resurrection not unlike two (of different pattern) with the angel and Virgin annunciate, now Nos. 33 and 34 in the Staedel Gallery at Frankfort. Further, in the Baring collection, a square small panel with St. Bernardino and a female saint. [* The pictures described above as being in the Baring collection now belong to the Earl of Northbrook.]

³ London, Earl of Malmesbury. Here the Virgin has the Child in her arms, whilst he plays with an apple. The head of the Virgin pleasing; inscribed: "Opus Caroli Crivelli Veneti." This panel is a little grey, and has been slightly flayed and retouched (in the mantle). Wood, small.

⁴ Lochis Gallery, at Bergamo, No. 129. Wood, small. The Virgin wears a crown, the Child plays with an apple; behind a red hanging, a landscape; the Virgin's gold mantle abraded; inscribed: "Opus Karoli Crivelli Veneti." On the ledge, fruits.

⁵ Virgin Enthroned, full-length; small arched panel, on gold ground, signed: "Opus Caroli Crivelli Veneti." [* This picture is now in the Gallery at Budapest (No. 98). With these Madonnas we may associate the one in the Victoria and Albert Museum (Jones collection, No. 665, signed: "Opus Caroli Crivelli Veneti") and the very similar picture in the collection of Herr Eugen Bracht at Berlin. Cf. Rushforth, *ub. sup.*, p. 62.]

⁶ Berlin Museum, No. 1156. Wood, inscribed: "Opus Karoli Crivelli Veneti." A fine full-length, half life-size, recalling the altarpiece of the Demidoff collection at Florence.

entitled to this distinction no one will deny, yet he owed it perhaps mainly to an accident. Ascoli, in which Crivelli usually resided, was not free from the turbulent spirit common to most cities under pontifical government at the close of the fifteenth century; nor was it probably without daily excuse for turbulence. In 1489 a question of boundaries, or an intrigue set on foot by the Neapolitan court, brought on an insurrection, in which the papal legate and his garrison were expelled and made room for the Arragonese faction. The "fidelity and devotion of the town" were repaid by a distribution of cheap favours, amongst which that extended to Crivelli is conspicuous.¹ There is every reason to believe that he considered his elevation to this new honour as one of the most important events of his life; for in a picture which he executed immediately after for the family chapel of the Odoni in San Francesco of Matelica, he painted St. Sebastian in the unusual garb of a knight, and solemnly described himself as "Crivellus Venetus, miles." From that moment indeed he never allowed any of his patrons to forget his new title, and he goes even so far as to assume in one picture the rank of "eques laureatus." This very pardonable exhibition of satisfaction did not in the least affect the patient and industrious exercise of his profession as an artist. The altarpiece of the Odoni of Matelica, which now forms part of the English national collection, represents the Enthroned Virgin between SS. Jerome and Sebastian in the usual style, with less perfection of handling than the Dead Christ between two Angels, and with less grace than the Madonna of Ancona, but with unmistakeable conscientiousness and force; and it may be said of the predella, which represents St. Jerome in the Wilderness, the Martyrdom of St. Sebastian, and other scenes, that Crivelli never concentrated so much power on any small composition, reminding us, in the St. Jerome, of Jacopo Bellini's idea of this incident, and in the Martyrdom, of the boldness which Alunno seems to derive about this very time from the study of Signorelli. In the Nativity, which is also represented in this predella, some figures, that of St. Joseph for instance, have almost the stern vigour of Mantegna or of Dürer, whilst the Virgin rivals in tenderness of expression the Virgins of Memling. In every part a delicacy

¹ There is an extract from Crivelli's patent in Ricci (*Mem., ub. sup.*, i. 228).

of finish and touch akin to that in the very earliest creation at Verona.¹ Equally clever and more pleasant is the Virgin and Child at the Brera, in which strong tone and agreeable contours are remarkably united to a copious multiplication of accessories.² There is not less force in the Madonna with Saints of 1491 at Grosvenor House, which, if it sins more in one sense than another, does so in the affected air imparted to the mother of Christ.³ We can scarcely err in attributing the combination of energy and smorphia which all these works embody to an intimacy between Crivelli and Alunno, both of them now artists of the same region, though separated from each other by the chain of the Apennine. Qualities not dissimilar from those we have noticed might be found in the Conception of 1492, belonging to Mr. Barker in London, a panel unfortunately bleached and abraded.⁴ In no previous example did Crivelli exhibit more

¹ National Gallery, No. 724. The scene of the principal panel is laid in a court, St. Sebastian holding an arrow in his hand, whilst a bow lies at his feet. On the border the words: "Carolus Crivellus Venetus miles pinxit." St. Jerome, in the predella, kneels in a landscape, in the distance of which is a stream and a town; the lioness with her cub is in a distant cave. In the next predella scene the Virgin kneels before the Child, whose head is nearest to the spectator. The background is a landscape of fine lines, in which the angel appears to the shepherds. Next comes the Martyrdom of St. Sebastian; at the base of the pilasters of the frame, St. Catherine and St. George and the Dragon. Wood.

² Brera, No. 207. Wood, all but life-size, inscribed on the step of the throne: "Karolus Crivellus Venetus eques laureatus pinxit." The Virgin sits with the Child on her knee in front of the usual curtain, and beneath a garland (gold ground); on the marble floor a burning candle. This piece was originally in San Domenico of Camerino (Ricci, *Mem.*, i. 206).

³ This picture is No. 174 in the Grosvenor Gallery. Wood, inscribed: "Opus Caroli Crivelli Veneti miles 1491." At the feet of St. Francis is a kneeling nun. The St. Sebastian is the best figure here, bound at the hip, bent forward, and in the spirit which we afterwards find peculiar to Bartolommeo Montagna. (Bought at Rome.) [* Now in the National Gallery, No. 807.]

⁴ London, Mr. Barker. Probably the same described by Ricci (*Mem.*, i. 215) at San Francesco of Pergola. The subject is the Virgin crowned by angels and other figures, all but life-size (wood), inscribed: "Karoli Chrivelli Veneti militis pinsit (*sic*) 1492." The colour is cold and grey. In the same proprietor's hands two panels with three half-lengths apiece, 1^o, SS. Louis, Jerome, and Peter; 2^o, St. Paul, a bishop, and a friar; and also four panels of a predella, each containing a saint; two of these representing St. Catherine and St. Mary Magdalen; the others, a saint with a lily and book, and a friar. All these are in Crivelli's character. Wood, small. [* At the sale of Mr. Barker's pictures in 1874, the Conception and the SS. Catherine and Mary Magdalen were purchased for the National Gallery, where they are numbered 906 and 907 respectively;

mastery than in the lunette Pietà above the Coronation of 1493 in the Oggioni collection at Milan. If in the principal episode a considerable surcharge of details is apparent, and an unpleasant impression is made by the repulsive masks of the angels, the dead Christ with the Virgin, the Magdalen, and St. John are the very finest of their class amongst the productions of Crivelli, not only as regards distribution and action, but in respect of form and glowing colour. This was the very best, as it was the last, work of a disagreeable but most talented painter.¹

while the two pictures each containing three half-lengths were bought by Herr Miethke. See Redford, *Art Sales*, ii, 227.]

¹ Milan, Oggioni Gallery. [* Now No. 202.] This picture comes from San Francesco of Fabriano. See Ricci (*Mem.*, i. 214), who mentions a similar subject by Crivelli at San Francesco of Atri in the old kingdom of Naples. The picture in the Oggioni Gallery is inscribed: "Carolus Crivellus Venetus miles MCCCCLXXXIII, tpe fr. Jacobi de Fabrō et fr. Angeli Deserra comitū guardianus completa fuit." The Eternal is in the back of the throne on which the coronation takes place, his head in a circle of cherubs. A curtain behind is held by six angels; left, a saint with a banner, the Baptist, and St. Catherine; right, a bishop, St. Francis, and St. Sebastian. Wood, life-size.

[* As works by Carlo Crivelli there remain to be noticed: (1) Berlin, Kaiser Friedrich Museum. No. 1156B, St. Jerome; No. 1156C, St. Bernhard. (2) Berlin, Von Kaufmann collection. Two men in front of a crucifix (scene from a legend). (3) London, Stuart collection. St. George. (4) London, Wallace collection No. 527. St. Roch. (5) Milan, Museo Civico. St. John and St. Bartholomew. (6) Milan, Museo Poldi-Pezzoli, No. 62. St. Sebastian. (7) New York, Metropolitan Museum of Art. SS. Dominic and George (from the Fesch, Davenport-Bromley, and Ashburton collections). (8) New York, collection of Mr. F. C. Fabbott, St. James. (9) Pavia, Malaspina Gallery, No. 112. The Holy Handkerchief. Signed "Opus Caroli Crivelli." (10) Philadelphia, Mr. J. G. Johnson. Pietà. (11) Rome, Massarenti collection, thence to America. The Virgin and Child between SS. Francis and Jerome. (12) Rome, collection of the late Dr. Nevin. Pietà (from the Caccialupi collection at Macerata). (13) Strassburg, Picture Gallery, No. 207. The Nativity of Christ.]

Further we have: (1) Brera, not numbered. Virgin adoring the Child, possibly part of an altarpiece once at Ripatransone (Ricci, *Mem.*, i. 208). (2) Monte Santo Pietrangeli. Altarpiece, apparently by Pagani (see *History of Italian Painting*, 1st ed. iii. 357). Missing or not seen: (1) Ripatransone, Santa Benigna. 1°, the Virgin, 2°, St. Lawrence, wood (Ricci, *Mem.*, i. 208). (2) Montepandone, Collegiata. Triptych, Virgin and Saints (*ib.* 208). (3) Castel Fidardo. Madonna, tavola (Colucci in Ricci, i. 211, 227). (4) Macerata, signed picture at the church of the Osservanti (Lanzi, ii. 87). [* See *antea*, p. 84, n. 1.] (5) Ascoli, Duomo, Camere Canonicali. Crucified Saviour and Magdalen, originally in San Pietro di Castello, inscribed: "Questa tavola affatto le done de lemosine 1487. Carol. Crivelli Venet." (Ricci, *Mem.*, i. 213, 228). [* Ricci erroneously states that the above inscription was to be seen on the Crucifixion from San Pietro di Castello. It was really

We shall not dwell at any length on the creations of Crivelli's relative Vittorio. It is sufficient to say that he is an imitator of his greater prototype, and that his altarpieces were usually commissioned for places within the district to which we have been confined.¹ The earliest and most complete is that of 1481, in the house of Cavalier Vinci at Fermo, rudely executed, reminiscent of Carlo Crivelli and Matteo of Siena;² the latest are those

on an altarpiece once in SS. Annunziata at Ascoli, and subsequently in the possession of Signor Grossi of Rome; this work is described as representing the Virgin and Child between SS. Sebastian, Roch, Nicholas of Bari, and Francis (cf. Orsini, *ub. sup.*, p. 184; Cantalamessa-Carboni, *Memorie intorno i letterati e gli artisti della città di Ascoli*, Ascoli, 1830, p. 117). It is possible that four pictures in the Venice Academy (No. 105, SS. Roch, Sebastian, Emidius, and Jacopo della Marca) originally formed part of this altarpiece; cf. Cantalamessa, in *Rassegna d'arte*, i. 52 sq.] (6) Fermo, Minori Osservanti. Tavola del 1487 (*ib.* 214), another tavola retouched (*ib.*), and (7) San Domenico. Virgin between two Saints (*ib.*), but see Grosvenor Gallery. (8) Torre di Palma, near Fermo, Sant'Agostino. Virgin between four Saints, with predella containing various little figures in rounds (*ib.* 209). [* This is one of the best works of Vittorio Crivelli. See Rushforth, *ub. sup.*, p. 79.] (9) Ascoli, Casa Lenti. Virgin and Child inscribed: "Opus Karoli Crivelli Veneti" (*ib.* 227), but see Lochis Gallery, *antea*, p. 92, or Lord Malmesbury. (10) Ascoli, Cappella del Palazzo del Governo. Annunciation, inscribed: "Opus Karoli Crivelli Veneti" (*ib.* 227). [* This work, which still exists in the Palazzo Comunale at Ascoli, bears the signature, not of Crivelli, but of Pietro Alamanno. See *postea*, p. 98, n. 5.] (11) Corinaldo, Minorites. Tavola (*ib.* 209). (12) Force, San Francisco. Virgin with signature (*ib.*). [Cf. *antea*, p. 88, n. 2.] (13) Faenza, San Francesco. Tavola; since sold (*ib.* 228).

*¹ A number of documents found by Signor Carlo Grigioni, and published in the *Rass. bibl. d. art. it.*, ix. 109 sqq., throw some light on the life of Vittorio Crivelli. He was the son of one Jacopo Crivelli, whom we may feel safe in identifying with a painter of that name, recorded in 1444-9 as living in Venice (see Ludwig, in the Berlin *Jahrbuch*, xxvi., Supplement, pp. 2 sq.). Vittorio was in 1481 living in Monte Granaro, which is near Fermo, where he afterwards settled. He received many commissions for pictures which are no longer extant; among these the large *ancona* which in August 1501 he undertook to paint for S. Francesco at Osimo. We know that he received some payment for this work in November of the same year, but by the following April he was dead without having completed the *ancona*, which was left to be finished by Antonio Solario and by Vittorio's son, Jacopo.

*² Ricci cites certain MSS. in support of a statement that Carlo Crivelli and his brother Ridolfo (?) were employed in 1487 by the Vinci family at Fermo. But there are no pictures by any Crivelli with the christian name of Ridolfo; whilst the picture, still preserved in the family of Vinci, is authoritatively stated to have borne the following inscription: "Opus Victoris Crivelli. Venet. MCCCCXXXI." Of this piece, the arched centre (wood, figures two-thirds of life) represents the Virgin enthroned with the Child in her lap in benediction, between

of 1489 and 1490 at Monte San Martino.¹ During the ten years within those dates, we may suppose Vittorio to have completed others, such as the Madonna belonging to Signor Michel Angelo Gualandi at Bologna,² the Adoration of Christ in the Minorite convent of Fallerone,³ and that in San Francesco of Sarnano,⁴ the Virgin of the Girdle in the Compagnia della Concezione

four angels, of which two play instruments in the foreground. In four side panels we have the Baptist, at whose feet a small figure kneels in prayer; St. Buonaventura with the tree, in which is a miniature Christ; St. Francis receiving the stigmata; and St. Louis of France. Twelve predella panels comprise, amongst other subjects, the Pietà and Resurrection, the rest being figures of saints. The above inscription is behind the panel, and said to be a copy of the original one on the old frame. The style is that which we find in Vittorio's signed altarpieces. [* This work is now in the Wilstack collection at Philadelphia.]

¹ Alla Matrice di Monte San Martino. On the high altar, centre, the Virgin and Child between the archangels Gabriel and Michael; sides, SS. Martin and Anthony the Abbot; centre pinnacle, Christ crucified between the Virgin and Evangelist, and the Magdalen at foot of the cross; wood, inscribed: "Opus Victoris Crivelli Veneti, MCCCCLXXXX"; coarse and rudely executed. [* Since 1872 this work has been in the Gallery at Macerata.] Another altarpiece on the left-hand altar of this church is by the same hand, though not signed (wood, half life-size); subject, Virgin adoring the Child, between SS. Nicholas of Bari, Michael (not unlike Carlo Crivelli's own figure), Baptist, and Blaise. Upper course, Pietà between SS. John Evangelist, Anne, Roch, and Catherine. Predella, half-length Christ between the twelve Apostles.

Monte San Martino, Chiesa di Santa Maria del Pozzo. This is another rudely treated altarpiece, inscribed: "Opus Victoris Crivelli Vene. i 1489." Wood. Subject, the Virgin enthroned, and the Child giving the keys to St. Peter, who stands in the compartment to the left; to the right, St. Paul. Upper course, Christ with the cross and other symbols of the Passion between half-lengths of SS. Michael and Martin; in a triangular gable at top, a cloth of St. Veronica.

² Bologna. Half-length of the Virgin seated on a ledge, and playing with a bullfinch. On the ledge, a book and cherries, and the inscription: "Opus Victoris Crivelli Veneti." Over the red hanging in rear, a double festoon; a landscape at the sides. Wood. The borders are in high relief; the shape is lean and paltry; the hands are small and poor. [* This picture was subsequently in the collection of Signor F. Mylius in Genoa, which was sold by auction on Nov. 5, 1879.]

³ Fallerone. Small arched panel, with the Infant on the ground in front, the Virgin erect in rear, and with hands joined in prayer between two angels (2 ft. 4 in. by 4 ft. 9 in.). This is perhaps one of Vittorio's best; of a clear enamelled colour, and fairly treated; the panel indeed seems the original copied by Stefano di San Ginesio (see *History of Italian Painting*, 1st. ed. iii, 114). [* It is signed: "Opus Victoris Crivelli Veneti ius . . . ann . . . MCCCCLXXXVIII (?) . . . Septembris." See Colasanti, in *Rassegna d'arte*, v. 157.]

⁴ Sarnano. Similar in most respects to the foregoing, but poorer. Here the angels kneel, and there are heads of cherubs about the Virgin's golden crown. Wood, gold ground, same size as at Fallerone.

at Massa,¹ and the Virgin with Saints at Marano, near Fermo.² There are other specimens of his manner in the Brera,³ and in the Victoria and Albert Museum.⁴

In Carlo Crivelli's school, the only pupil whose name is at all known is Pietro Alamanno, a most affected and imperfect imitator of his master, alike devoid of power as a draughtsman and as a colourist. His figures are remarkable for the slenderness and flatness, as well as for the careful finish of miniatures; and his style may be described as a mixture of that of Crivelli and Girolamo da Camerino. Several of his works in churches at Ascoli bear signatures. One has the date of 1488, another that of 1489.⁵

¹ Massa. Virgin and Child between two kneeling angels (wood, gold ground); in the foreground, to the right a procession of males of the brotherhood, headed by St. Sylvester, while to the left there are females; right, behind, SS. Francis and Lawrence. The Virgin has dropped her girdle into the hands of the protecting saints. A fair work of Vittorio, with a good clear enamel of colour.

² Marano. [* This village is now called Cupra Marittima.] Virgin adoring the Child between SS. Basso and Sebastian. Wood, in three arched compartments. Coarse, feeble, and mannered.

³ Brera, No. 30, not in catalogue. Wood, Nativity; same in character as Nos. 81 and 85, in each of which are four figures of saints. [* The first-mentioned picture, now in the Venice Academy, is by a painter of the school of the Vivarini, and has been noticed *antea*, p. 68, n. 3. The two other paintings (re-numbered 213 and 212) come from Monte Rubbiano, and are at present attributed to Pietro Alamanno.] Oggioni Gallery, Milan. [* Now Brera, Nos. 208-211.] Four arched panels, with a Virgin adoring the Child, and five saints, one of whom is Francis, the other Matthew, all half size of life, and parts of the same piece.

⁴ Victoria and Albert Museum. Virgin and Child between SS. Nicholas and Anthony the Abbot; above, Christ supported in the tomb by three angels; below, SS. Peter and Jerome. Wood, gold ground. [* Both Mr. Rushforth and the editor have looked in vain for this picture.] Further, two half-lengths of St. Jerome and St. Catherine from the Solages collection. [* Without aiming at anything like a complete survey of the work of this inferior yet prolific artist, we may further notice amongst his pictures the following: (1) Fermo, S. Lucia. The Virgin and Child and a Pietà—fragment of an *ancona*. (2) Highnam Court, Gloucester, Sir Hubert Parry. A saint. (3) London, Mr. R. Benson. The Virgin and Child with two Angels. Signed: "Opus Victoris Crivelli Veneti." (4) London, collection of the late Mr. C. Butler. The Coronation of the Virgin (lunette). (5) Oxford, Ashmolean Museum. St. Catherine. (6) Paris, M. Martin Le Roy. The Virgin and Child with two Saints. (7) Rome, late Nevin collection. St. Anthony of Padua.]

Not seen: (1) Corasai. Altarpiece. (2) Castel Fulignano, church of San Ciriaco. Altarpiece in five parts. (3) Penna, San Giovanni; but afterwards Fesch Gallery at Rome. Picture dated 1501. (Ricci, *Mem.*, i. 218, 229, and Lanzi, ii. 87.)

⁵ (1) One of the earliest productions of this artist is a Virgin and Child between SS. Catherine, John the Baptist, and another Saint in the church of Montefalcone

in the province of Fermo. In an upper course of pinnacles, the Saviour between the Virgin and Evangelist, and four half-lengths of St. Anthony, St. James, St. Jerome, and St. Bernardino (wood, one-third life-size). This is a flat and unrelieved distemper with long slender figures. Next come the following: (2) Monte Rubbiano, Sant' Agostino. Three parts of an altarpiece; much injured (Ricci, *Mem.*, i. 219). (3) Ascoli, Santa Maria della Carità. Altarpiece of five arched panels, Virgin and Child between SS. Michael, Jerome, Blaise, and Nicholas of Bari, inscribed: "Opus Petri Alamani 1489" (wood, half life-size), feebly soft in character, well preserved, and the best production of this artist. (4) Ascoli, Seminario, but previously in Santa Croce. Virgin and Child between St. Stephen and three other Saints in episcopals. Here Alamanno follows Crivelli more closely than before. (5) In the same place, a panel (gold ground) of St. Lucy with the eyes on a plate (scaled). [* This and the following work are now in the Communal Gallery at Ascoli.] (6) Ascoli, Santa Margherita dell' Ospitale and Ufficio dell' Ingegneria provinciale. In the latter place, the Virgin and Child, in the former, the pinnacles, representing a Pietà between SS. Sebastian and Roch (wood), poor piece with long, lean, and affected figures. (7) Ascoli, San Giacomo Apostolo. The Virgin adores the Infant on her knee, between SS. Stephen, James, John the Evangelist, and Sebastian. Predella, SS. Andrew, Lucy, and two Apostles. Inscribed: "Petrus Alamannus pinsit." Wood, a coarse, unrelieved piece. [* Sold before 1867, and no longer traceable. *Le Gallerie Nazionali Italiane*, ii. 206, n. 5.] (8) Ascoli, Chiesa dell' Angelo Custode. Virgin and Child between SS. Leonardo, carrying the stocks, and Mary Magdalen; a common, ill-drawn set of panels, with arabesque gold grounds (wood), inscribed: "Opus Petri Alamani"; and in a passage, but belonging to this altarpiece, three rectangular panels with SS. Nicholas of Bari, John the Baptist, and Lucy. [* These panels have again been united, and are at present kept in the Pinacoteca Comunale at Ascoli.] (9) Ascoli, Palazzo del Comune. Figure on a throne in one of the upper rooms (wall painting) with the device: "Udi la parte et l'occhio a la ragione deriza a se; ma voli in libertade mantente in caritate et unione (of the school)."

(10) London, Mr. Barker's collection. Virgin enthroned with the Child on her lap, inscribed: "Petrus Alamanus civis Assulanus pinxit." [* Now belonging to Mme. Sartoris and exhibited at the Musée des Arts décoratifs in Paris] (11) Collection of the late Mr. Bromley. Virgin with the Child on her lap and two adoring angels at the side, inscribed: "Opus Petri Alamani discipulus Maestri Karoli Crivelli Veneti 1488." [* Bought at the Davenport-Bromley sale in 1863 by Lord Southesk. Redford, *ub. sup.*, ii. 215.]

* Pietro Alamanno was a native of Göttweih in Austria; this is proved by the signature "PETRVS ALMAN^o DE CHOETBEI P," read by Raffaelli on a predella of 1472, representing Christ between Saints, which in 1870 was in the Caccialupi collection at Macerata (see Astolfi, in *Arte e Storia*, ser. iii, vol. vii, p. 87). In 1471, 1494, and 1495 Pietro was working at Macerata (*idem*, in *L'Arte*, vi. 205 sq.). Pictures by him, in addition to those mentioned above, are: (12) Ascoli, Palazzo Comunale. The Annunciation. Signed "Petri Alamani opus," and dated 1484. (13) Ascoli, Pinacoteca Comunale. S. Bernardino (or San Giacomo della Marca?). (14) Ascoli, S. Giuliano, high altar. The Virgin and Child between SS. Julian and Sebastian. (15) Montefortino, Pinacoteca Duranti. (A) The Man of Sorrows. (B) The Virgin and Child with SS. Sebastian and Augustine. (C) St. Lucy. (16) Rome, Galleria Nazionale, No. 718, St. Michael; No. 721, St. Peter. (17) San Ginesio, Collegiate Church. La Madonna del Soccorso (1485).

CHAPTER VI

JACOPO BELLINI

IT is a remarkable coincidence that the chiefs of two rival artistic families in Venice should have been companions in the school of Gentile da Fabriano. Giovanni, Antonio of Murano, and Jacopo Bellini were taught in the same atelier, but Antonio and Giovanni, shortly after their master's departure, founded a house of their own,¹ whereas Jacopo Bellini preferred to follow his teacher abroad.² Experience, the common fruit of travel, more than compensated Bellini for the time he had lost in taking the freedom of his guild, and when he settled down to art in Venice, he had no reason to fear the competition of any of his countrymen.³

It is unfortunate that the date of Bellini's birth should be unknown, for there are many points connected with his early life requiring elucidation; but we may assume that he was born about the beginning of the fifteenth century, and served under Gentile da Fabriano at Venice.⁴ He was probably of age in 1422, when he set forth as his master's "*famulus*" and abode in Florence.⁵

* ¹ Cf. *antea*, p. 22, n. 5.

² Jacopo Bellini's exact name is Jacopo di Piero. He is so called in documents cited a little further. From the same source we learn that he was known at Florence under the title of "Jacopo di Venetia." [* The name of his father is now proved to have been Niccolò. See *postea*, p. 102, n. 3.]

³ Truly does Vasari say of him (iii. 150) . . . "ritrovandosi in quella città (Venice) senza aver concorrente che lo pareggiasse."

* ⁴ Since we now know that Gentile was at Venice in the opening years of the fifteenth century and that his stay there certainly did not extend beyond 1414, we must assume that Jacopo, if he served under Gentile at Venice, was born towards the close of the fourteenth century.

⁵ See notes *postea*.

Florence at that time was a great city governed by guilds ; and it is characteristic of the jealousy with which these guilds observed the intrusion of strangers, that Gentile da Fabriano was subjected to vexation and annoyance almost immediately on his arrival. Of this persecution we should know but little, had it not on one occasion led to a breach of the peace ; the particulars of which were consigned to the archives of the tribunal of Florence. From the depositions we obtain most authentic intelligence of the relationship in which Gentile da Fabriano and Jacopo Bellini stood to each other.¹

It appears that Jacopo was working in the shop of his employer on the 11th of June, 1423, when Bernardo di Ser Silvestro, son of a notary of the district, was observed, in company of some others, throwing stones into the court of the painter's house. Alarmed for the safety of his frames and panels, Gentile sent out his assistant to warn off the intruders. From words Jacopo quickly came to blows² : a pugilistic encounter ensued, in which Bernardo was worsted, and Bellini, having cleared the field of the enemy, went home and thought no more of the matter. He subsequently had cause to apprehend the consequences of a private revenge, and though, as he afterwards affirmed, he did not believe himself amenable to a criminal prosecution, he left Gentile, and "took service on board of the galleys of the Florentine state." His adversary had no sooner ascertained this fact than he made the most cruel use of it. He went before Romano de' Benveduti, a judge of the city, and charged Jacopo with having assaulted him with a stick with intent to do him grievous bodily harm. A public summons was issued to the accused in August to appear ; and on his failing to do so, he was sentenced without a hearing (Sept. 2) to pay a fine of 450 lire of small

¹ The substance of these is condensed into a petition presented by Jacopo to the great council at Florence, dated April 3, 1425, and preserved in the Florentine archives under the mark : "Dai Consigli Maggiori Provisioni, Reg.^o No. 116, Class II. Dis. II. No. 117." The length of this petition, drawn up in middle-age Latin, precludes its publication ; we are indebted for it to the kindness of Signor Gaetano Milanese. [* It is printed *in extenso* in Vasari, *Gentile da Fabriano*, etc., ed. Venturi, pp. 11 *sqq.*]

² "Iratu prefatus Bernardus multa verba iniuriosa et derisoria protulit contra eum (Jacopo) invitans ipsum ad faciendum secum ad pusillos. Qui Jacobus tante iniurie impatiens respondit. Quod sic : Et ita vicissim ad pugnas" Petition, *ub. sup.*

florins.¹ A year elapsed, and Jacopo unsuspectingly returned to Florence; but he had not been more than a few days there, when (Oct. 24, 1424) he was arrested for contempt and sent to the Stinche. During his confinement he came to a compromise with Bernardo (Nov. 28),² and was then allowed to purge himself of the sentence by a public act of penance. This act of penance has been described at length in the records from which the story of Jacopo's tribulations is derived. He was taken out of the prison of the Stinche on the 8th of April, 1425, and marched bareheaded under guard to the Baptistery of San Giovanni. Proclamation was there made by sound of trumpet that Jacopo had come to do penance for contempt of the laws of the republic, and that in consequence of his penitence he was henceforth to be free. The formalities of this disagreeable ceremony having been gone through, Jacopo was set at liberty. From this moment our uncertainty respecting him begins.³

It is expressly stated that throughout the criminal proceedings Gentile da Fabriano took no pains to relieve the distress of his assistant, who had fallen into trouble solely on his account; yet Jacopo christened his son in Gentile's name, and when he produced a Crucifixion at Verona, was proud to declare that he had been Gentile's pupil. There is documentary proof that Fabriano was at Rome in 1426⁴; but we cannot say whether Jacopo accompanied him thither, or whether amicable relations were subsequently renewed between the two men. We do not know the date of Bellini's portrait of Gentile; nor is it

¹ Acts of the notary Antonio di Francesco of Gubbio for 1423, in the Florentine archives, and sentence in *ib.*

² Dated 1424, Nov. 28. Com. Vasari, iii. 20. [* Cf. Vasari, *Gentile da Fabriano*, etc., ed. Venturi, pp. 13 *sq.*]

³ The first unimpeachable record of Jacopo Bellini is to be found in the will made at Venice in April 1424 by his father, the tinsmith Niccolò Bellini (see Paoletti, *Raccolta di documenti*, i. 5). There is no evidence in it as to whether Jacopo was in Venice at that time or not. The discovery that the name of his father was Niccolò has caused some writers to doubt Jacopo's identity with Gentile's above-mentioned assistant, who, without ever being called Bellini, is reported to be the son of one Piero. Still, as there are abundant proofs of the relationship which existed between Jacopo Bellini and Gentile da Fabriano, it is perhaps admissible to suppose that the Florentine notary made a mistake when stating the name of the father of Jacopo.

⁴ "Notizia di alcuni MS. dell' Archiv. Secreto Vaticano," by G. Amati, in *Archivio Stor. Ital.*, serie iii., parte i., Firenze, 1866, pp. 166-236.

proved when Jacopo married.¹ The birth of his sons is not even registered. One thing alone is certain. Jacopo Bellini had a sketch-book, in which he collected drawings from nature and from the antique, and thoughts on sacred subjects. Two of the drawings from life represent St. Bernardino preaching from an open-air pulpit; done at Venice before 1427 probably.² It is not unlikely, therefore, that Jacopo retired from Southern Italy in 1426. He is known to have been at Venice at least in 1430, for he notes the fact with his own hand in the sketch-book.³ Earlier than this our knowledge of his art does not go, nor indeed is he a painter whose career is illustrated by numerous authentic works.⁴ In want of these we turn gratefully to the pages of the book now treasured in the British Museum.

* ¹ Jacopo's wife Anna, being pregnant, made her will at Venice in February 1429. She appears to have been a native of Pesaro. See Paoletti, *ub. sup.*, i. 5 sq.; C. Ricci, *Jacopo Bellini e i suoi libri di disegni*, i. 50.

² Bernardino of Siena preached throughout Lombardy, Venice, and Romagna, between the years 1420 and 1427, when he was accused of heresy. See Bernabeo's Life of him, and other relations of the same kind in the Bollandists. According to Donesmundi, *Istoria Eco. di Mantova*, Mant. 1613, St. Bernardino came to preach at Mantua on the invitation of Paola Malatesta in 1420. [* He also preached in Venice and the neighbouring towns in 1443. See Thureau-Dangin, *Un prédicateur populaire dans l'Italie de la renaissance. Saint Bernardin de Sienne*, pp. 298 sqq.]

³ The inscription on the book reads as follows: "De mano di me Jacobo Bellino Veneto, 1430, in Venetia." [* The correct reading is: "De mano de *ms.* (messer) Jacobo," etc. Moreover, the handwriting is that of the close of the fifteenth century, so this note cannot be from Jacopo's own hand. See C. Ricci, *ub. sup.*, i. 42 sq.] The volume, a most precious one, was bequeathed to Giovanni Bellini by his brother Gentile (see Gentile's will, *postea*). It passed into the collection of Gabriel Vendramin in the sixteenth century (Anon., p. 81), then into that of the Soranzo, and successively into the hands of Bishop Marco Correr, Count Bonomo Corniani, and Gian Maria Sasso. At the latter's death it came into the possession of the priest Girolamo Mantovani, whose heir sold it for 400 napoleons to the British Museum. See Cicogna, *Iscriz. Venet.* (church of S. Giobbe), vol. vi., pp. 711 and 756.

⁴ There is a fragment of a tempera on canvas in the Correr Museum at Venice, in which a bust of a bishop is represented holding the crosier and book in an opening formed by pillars and friezes, and with a landscape distance. The figure is all but life-size; the crosier and ornament gilt, the frieze on the right hand in monochrome and of a fanciful antique pattern. On the book, and in his left hand, one reads: "Ja-opo Bellini, f. 1430," a signature only recovered of late by the removal of some overpainting. Though of an old date, this signature is open to suspicion; especially as the painting, which is obviously a part of a large altarpiece, is not treated technically, as a picture of 1430 would be, nor in the style of Jacopo, but rather in the manner of Jacopo's sons, or some other later Venetian.

Whichever may be true of two theories representing the drawings as the produce of Jacopo's industry before or after 1430, and however much may be said for one or other of these theories, there can be but one opinion of the importance which these sketches possess.¹ They introduce us to the *arcana* of Jacopo's workshop, and reveal his innermost secrets. Nothing in nature was beneath his attention. He studied alike the still and animal life that surrounded him, the landscapes or buildings that met his eye, the remnants of old sculpture that he admired. In the midst of these he gives us various conceptions of profane and sacred incidents, slightly and hastily arranged in some instances, then repeated with improvements, and finally brought to perfection as compositions of an original character. He devotes three different pages to the story of David and Goliath, with special studies for the Philistines and for David.² He gracefully puts together the figures of the mothers, the king, and the executioner in a Judgment of Solomon, adding interest to the scene by the presence of spectators on foot and horseback, and a dwarf holding a leopard in a leash. Elsewhere Judith exposes the head of Holophernes to the curiosity of the people. The greatest number of illustrations are derived from the New Testament; and it is remarkable with what monumental grandeur the artist connects scriptural episodes, showing himself the forerunner of Titian in the Presentation, of Giovanni Bellini and the school in the Entombment. His Annunciation is without novelty; his Nativities are mere ideas; but the Adoration of the Magi, of which there are four examples, is in the spirit of Gentile da Fabriano and Antonio Vivarini, richly varied in costume, in detail of accessories, and in animals, treated with greater breadth and with an art of higher power than that of men uninfluenced from their youth by the atmosphere of Florence. After the Presentation of Christ in the Temple, we have the Virgin and

¹ The book is an oblong, comprising ninety-nine pages of coarse-grained paper, 17 in. by 13 in., in which the drawings are done with silver point, tinted with green earth in water-colours, and frequently retouched with pen and ink; but even these last touches are often obliterated, and the sketches are in many parts in bad preservation.

² One sees in the Goliath a combination of the old immobility with regular features, derived apparently from a Roman marble. The David is a nude of exaggerated length in limb, intended as a preparation for subsequent draping.

St. Joseph seeking the Saviour, the Flight into Egypt, and the Baptism of Christ, the two last almost literal reproductions of time-honoured forms¹; then Christ in the Limbus, one of the few sketches of which a finished picture is extant, Christ on the Mount,² the Marriage of Cana, the Resurrection of Lazarus, Christ on the road to Jerusalem, "the Flagellation"; and finally, the Crucifixion, on which much thought was evidently bestowed. Bellini's first intention is only to depict the Saviour in agony on the cross. In one place he is bewailed by the prostrate Magdalen, by the Virgin and St. John in a wide stony landscape, with which we become more particularly acquainted in the works of Mantegna and Crivelli³; further on the scene is laid in the court of a castle, where, in addition to Mary and John, there are soldiers and monks in adoration.⁴ The sublime tragedy of the Crucifixion tasks his energies still more. On one page we see it planned with great symmetry—the Saviour in the centre, the thieves at the sides, the escort and mob in rear, and on the spacious foreground a solitary group of the Virgin fainting in the arms of her companions; but this distribution is obviously considered too formal, and that which Bellini at last prefers is a side-view of the three crosses, with mounted sentinels in front to the right and the dicers on the left, the fainting Virgin being carried into the distance.⁵

Though not quite so multiplied, the subjects taken from the hagiology are very numerous and of high interest. A favourite theme is that of St. George engaging the Dragon, where earnest movement in the action of the saint is marred by awkward immobility in the horse; another is St. Jerome in the Desert.

¹ Though childish as a composition, this drawing is remarkable for the good proportions and fair type of the Saviour—a type which was repeated by Giovanni Bellini.

² This subject was also treated in the form here presented by Bellini, Mantegna and his pupils. See *postea*.

³ Fol. 1 v. and 2 r.

⁴ Fol. 86 v. [* The scene is outside the walls of a town and there are no monks in adoration.]

⁵ We might mention in addition several sacred incidents, such as the Archangel overcoming Satan, the Trinity, the Resurrection, the Burial of the Virgin, Christ in Glory, the Virgin giving her Girdle to St. Thomas. There are also Adam and Eve in Paradise, and the Temptation, the Triumph of Death, the Vision of St. Hubert, the Conversion of St. Paul, St. Martin sharing his Cloak, St. Francis receiving the Stigmata.

The Martyrdom of St. Sebastian is twice repeated, the first thought being the preparation, St. Sebastian youthful and calm as he awaits death, the archers halting for orders ; the second, the execution, where the saint is old and expresses pain, and the soldiers are in the act of shooting. Here the groups are disposed so symmetrically as to suggest that less importance was attached to the arrangement than to separate figures, especially as that of the saint in both cases is much larger than the rest. But the interest of these pages in the sketch-book increases when we compare Bellini's treatment with that of Mantegna in the chapel of the Eremitani at Padua. Both masters were under the influence of Florentine example, and engrafted something of the classicism of Donatello on the old Paduan and Venetian stock ; and it is remarkable to find that in the earlier part of the fifteenth century Jacopo Bellini was imbued with principles applied at a later period with greater genius and talent by his son-in-law.¹ But the similarity of spirit in the two men was not restricted to one particular phase, which might be explained as regards Bellini by his knowledge of the Tuscans and their works, and as regards Mantegna by his early contact with Donatello at Padua. Both men took especial pleasure in remains of old sculpture ; and not the least captivating of Jacopo's sketches are those in which he represents tombs and fountains adorned with reliefs and statues, or those in which he treats the fable of the Centaurs and Lapithæ, the battle of the Amazons, the triumph of Bacchus, or the feats of Hercules. As we turn from these again to studies of lions, horses, apes, cats, dogs, or eagles, of street and peasant life, such as a vintage, a blacksmith's shop, a public square, knights on foot and on horseback, or hawking parties, we are struck by the variety of his taste, and the breadth of his experience ; and we are enabled to appreciate the feeling which prompted Gentile to mention this precious volume in his will and make it an heirloom in his family.²

The time had not yet come when artists proved themselves masters of all the secrets of anatomy and of position. Years were to elapse before an acknowledged ideal could be accepted by the unanimous verdict of craftsmen. When Bellini therefore

* ¹ This sketch-book dates perhaps from the middle of the century. See *postea*, p. 108, n. 1.

² See the will, *postea*.

succeeded in drawing figures in motion, it was chiefly from everyday life that he took them. On these occasions he frequently and felicitously caught the natural turn and gait of men and animals, and proved himself a draughtsman of quick hand and clear perception. In more imaginative incidents, his study of sculptural remains enabled him to rise above the low realism of daily life, and his bacchanals or combats are fanciful and animated, and not without grace. He may be said indeed to have originated a class of pictures, perfected by the genius of his son and of Titian. But it was not possible that he could rise much above the level of the bygone century; and we see him hold a middle course between the conventionalism of the Italo-Byzantines and the naturalism or classicism of the rising schools. His types of form or of face are not faultless; his anatomy cannot be called searching; but he gives fair proportions at least to the head, though spoiling the face by old-fashioned muscular prominences and an exaggerated stare. He mingles in a curious cento the models of Roman statuary and those of the oldest religious period. He draws naked figures, which he subsequently clothes, either in the costume of his day or in a surcharge of floating drapery of meandering line. His nudes are therefore truer to nature than the personages that are clad. The limbs are usually too large for the torso, and the hands and feet are vexatiously coarse. In the outline, proportion, and character of a Christ on the cross, he seems mindful of the examples furnished by Giotto and Angelico; and he holds a nobler rank than Altichiero or Avanzi, but the high forehead, corrugations, small chin, and open eye betray the descendant of the Venetians. Nowhere is the character of the man more fully exhibited than in the Martyrdom of St. Sebastian. Many pieces, in which he represents armed kings and saints or animals, remind us of Fabriano or Pisano. In the Martyrdom of St. Sebastian he recalls Semitecolo, and prepares us for the coming of Mantegna. He is more calm, more true than the former, and seems to ascend the path trod at last with such security and force by the latter. Not a trace is to be found in Bellini of Florentine architecture; his houses, palaces, and churches being of North Italy, and especially of Venice. His landscapes are those which Mantegna reproduced, showing sweeps of arid hilly country, with

rocks cropping out of the vegetation in layers, broken foregrounds of sand and pebbles, and leafless trees. Of perspective he did not master the exact rules, but he evidently heard of the science and intuitively tried to apply its principles; and we see that in pictures and sketches he attempts foreshortenings as bold, if not as successful, as those of Uccelli.¹

As a colourist Jacopo Bellini may have been a worthy representative of the Venetian school. No modern writer is competent to be a critic in this respect. There are but two panels of the early time that serve as illustrations of the painter's manner, and both are greatly injured. The first is a small half-length of the Virgin and Child in the collection of the Counts Tadini at Lovere on the Lake of Iseo; the second, also a half-length, representing the same subject in the Academy of Venice. At Lovere the Virgin has a broad oval face with a drooping eyelid; the Child, a round curly head, modelled upon those of Gentile da Fabriano. The panel testifies to Jacopo's great carefulness in the definition of outline, and in the fusion of warm flesh-tone; but it proves, in addition, that a great stride had been made in art, and that Bellini from the very first displayed a truer consciousness of natural form than his rivals Jacobello and the Muranese.² A softer and more kindly solemnity dwells in the

¹ See, for instance, the Crucifixion, at p. 77 r. of the sketch-book.

* Another sketch-book of Jacopo was in 1884 acquired by the Louvre from the Marquis de Savran Ponterci, who had found it in a château belonging to him situated near Bordeaux. This volume differs in size ($16\frac{1}{8}$ in. by $11\frac{1}{8}$ in.) from the one in London, and the drawings in it are for the most part worked over with pen and ink after having been executed with silver point. In style they closely resemble those in the London book, though they bear witness to more advanced powers. As regards the date of these sketch-books, we may note that a drawing in the London volume is perhaps a study for a painting by Jacopo which was completed as late as in 1456 (see *postea*, p. 112, n. 3). The old MS. index of the Louvre book mentions a drawing of the Doge Francesco Foscari (reigned 1423-57) unfortunately missing at present. Moreover, a sheet in this volume (fol. 73) contains a figure of St. Bernard of Siena with the head encircled with an aureola, and therefore presumably done after the canonization of the saint in 1450. Both of these sketch-books have been reproduced by Prof. Corrado Ricci (*Jacopo Bellini e i suoi libri di disegni*, 2 vols., Florence, 1908); still better reproductions are being issued by M. Victor Goloubew (*Les dessins de Jacopo Bellini au Louvre et au British Museum*).

² Lovere. This is an arched panel representing the Virgin crowned, holding the naked Infant in benediction in front of a parapet. The nimbs are slightly embossed; round the Child's neck a coral necklace. The whole surface is injured

JACOPO BELLINI



Alinari photo.]

[*Venice Academy.*

THE VIRGIN AND CHILD.

JACOPO BELLINI



Alinari photo.]

[*Florence, Uffizi.*

THE VIRGIN AND CHILD.



full face and regular features of the Virgin at Venice, and the easy movement of the frame, as well as the light fall of the drapery, are such as might inspire the clever and accomplished Giovanni.¹ Though Jacopo Bellini was engaged during his lifetime upon several large and important works at Venice, and it is possible, as we believe, still to point out wall paintings executed by him there, he is better known in connection with frescoes at Verona than by those of his native city. The large Crucified Saviour on canvas in the archiepiscopal palace at Verona is a complete illustration of the artist's style.² Byzantine in head, vulgar in face, open-mouthed, but of a nobler shape and more simple outline than are to be found in his contemporaries of

by scaling, the hands of the Virgin are spoiled, and the blues have become black. The mantle, now of a dull red, was originally pointed with gold. The background (new) is blue. On the base of the parapet are the words: "Jachobus Belinus." Wood, 3 ft. by 2 ft. [* Transferred to canvas in 1901.] The panel is described by Moschini (*Guida di Ven.*, pp. 497-8) as having been in a monastery at Venice, and Passavant (*Kunstblatt*, 1840, No. 53) says this monastery was that of Corpus Domini. The technical treatment seems to have been that of Gentile da Fabriano: tempera stippled up from a greenish ground. [* The composition is obviously dependent upon that of Gentile's Madonna in the collection of the Yale University, New Haven.]

¹ Venice Academy, No. 582. Wood, half life, in its old frame. The Virgin sits in a glory of cherubs' heads, on which the lights are picked out in gold hatching. The Virgin holds the Child in benediction, seated on a red cushion laid on a stone parapet. A book rests on the latter; and on the front face one reads: "Opus Jacobi Bellini Veneti." The nimbs are coloured and relieved in gold. The Virgin's blue mantle and Child's red coat are touched with yellow and gold lights. The flesh and other parts are blackened by time. The broad upper eyelid is cast down, and forms a long waving opening in the old fashion. This is the picture engraved in Rosini, and noticed by Lanzi (ii. 85) as having been in the hands of Giovanni Maria Sasso, who possibly got it from the Magistrato del Monte Novissimo at Venice. Yet we note that Zanotto (*Guida di Ven.*, p. 536) says it was originally in the Scuola di San Giovanni Evangelista at Venice.

* Our knowledge of Jacopo as a painter of Madonnas has been considerably increased of late, thanks especially to Prof. Corrado Ricci. The finest among all the newly discovered pictures of that subject is perhaps the one which in 1906 was acquired for the Uffizi Gallery at Florence: a mediæval devotional image infused with the spirit of a new age, solemn yet full of tenderness and humanity, and most exquisite in colour. Other Madonnas by Jacopo are to be found in the Louvre (No. 1279, see *postea*, p. 112, n. 3), in the collection of Don Guido Cagnola at Milan, in the Museo Poldi-Pezzoli in the same town, in the church of the Beata Giovanna at Bassano, and in the Lochis Gallery at Bergamo. Cf. C. Ricci, *ib. sup.*, i. 13 *sqq.*; Malaguzzi-Valeri in *Rassegna d'arte*, viii. 166.

² Verona, Vescovado. [* Now Museo Civico, No. 365.] The general characteristics of Jacopo's style, in the text, *supra*, exactly apply here. The figure is above

Upper Italy, it reveals the existence in him of Tuscan principles of high art, far more important in their influence on the Northerners than the German element apparent in the later Giovanni of Murano. More remarkable still, as a proof of Jacopo's skill in 1436, would have been the Crucifixion on the wall of the chapel of San Niccolò in the Duomo of Verona, a masterpiece destroyed by an archbishop in 1759.¹ Fortunately Paolo Caliari had had leisure to engrave the subject, and thus preserve the chief features of the original,² and a contemporary, if not Jacopo himself, made a copy of it, which is now preserved in the Casa Albrizzi at Venice.³ From both these sources we discover that the composition was rich in its filling, and superior to anything that had been done before in this part of Italy as regards nude form and appropriate movement. The artist produced figures and undertook foreshortenings that, with the help of strict scientific rules, were to become models for further study. The Christ and thieves were repeated by most northern painters up

life-size, short in torso, but of fair outline, and not exaggerated in the anatomy. The feet rest on a projection, beneath which blood flows into a human skull. Above the latter, a cartello with the words: "Opus Jacobi Bellini." The colours of the tempera have lost freshness, and have become dull and opaque from excessive varnishing; they are of a sad yellow. The repainted ground impinges here and there on the outlines. Persico (*Descriz. di Verona*, 8vo, Verona 1820, part i., p. 46) notices this work, which was afterwards described by Gaye in *Kunstblatt*, 1840, No. 35.

¹ A. Ricci gives us the inscription of this fresco, copied by Francesco Bartoli, as follows: "Mille quadragintas (should obviously be "quadringentos") sex, et triginta per annos Jacobus hic pinxit tenui quantum attigit attem ingenio Bellinus. Unum (?) præceptor, et illi Gentilis Veneto fama celeberrimus orbe, quo Fabriana viro præstanti urbs patria gaudet" (*Mem.*, i. 163, 173). [² Read in the above inscription "haec," "Idem," and "at" instead of "hic," "Unum," and "et." See A. Venturi in Vasari, *Gentile da Fabriano e il Pisanello*, p. 10.] Vasari speaks of Jacopo's painting in the Cappella San Niccolò at Verona in the *Libro di Liberale* (v. 274), and the painting is noticed by dal Pozzo (*Pitt. Veron.*, fol. 1618, p. 231, who notes the date of 1436), and by the author of the *Ricreazione Pitt. di Verona* (12mo, Verona, 1620, p. 7). Persico (*ib. sup.*, p. 37) tells us this fresco was destroyed at the above date by the Archbishop Guido Memmo. [³ It was Guido Memmo who had commissioned Jacopo to paint the fresco; its destruction was effected by order of one Canon Franchini. See C. Ricci, *ib. sup.*, i. 31.]

* ² This Paolo Caliari must not be confounded with Paolo Veronese; he lived in the beginning of the last century, and his engraving was done in 1814 from the picture once in the Casa Albrizzi (see *postea*). C. Ricci, *ib. sup.*, i. 31.

Rosini engraves the engraving of Caliari, and Gaye (*Kunstblatt*, 1840, p. 35) describes it minutely.



THE CRUCIFIXION.

From a picture probably reproducing the destroyed fresco by Jacopo Bellini in the Cathedral of Verona.



to the close of the fifteenth century, by men of talent, such as Antonello of Messina, Carpaccio, and Mantegna; and the latter did not hesitate to adapt the horses and riders to his predella at Verona,¹ and his Martyrdom of St. James in the Eremitani at Padua. With Jacopo Bellini's own drawings we may compare the engraving and the picture in the Casa Albrizzi, and we shall find that the arrangement is slightly modified from that in the book at the British Museum. From the first we see that Bellini has taken the foreground group of the fainting Virgin; from the second, the figures on the cross and the attendant crowd; the horsemen in a symmetrical row, which mar the sketch, being altered to suit a purer standard of taste. It is much to be lamented that the canvas, as it stands, should be so injured and dimmed as to have lost much of its original appearance. It is painted in tempera on a very thin cloth, with nimbs, ornaments, and trumpets embossed, as they were in the original fresco, and in a style so much impressed with the spirit of the master that one might almost assign to it the character of a small replica. Curious, but confirmatory of historical statement, is the existence of a date and signature on this replica, exactly corresponding to that noticed by Bartoli on the fresco of which it was the counterpart, and serving to fix the date of Jacopo's stay at Verona.²

But this is not an isolated instance of the manner in which Jacopo or his school applied to panel the designs contained in the sketch-book. There is a small Christ in the Limbus at the Communal Gallery of Padua, in which one of these designs is repeated, with but slight alterations. The Saviour to the right, rescuing Adam and his companions from their pain, is similar in both places, whilst in the finished piece the accompaniments of

¹ Now at the Louvre, No. 1373.

* * In 1907 the editor saw this picture in the stores of Sigg. Guido Minerbi & Co. in the Palazzo Grimani at Venice. He shares the doubts of Miss Ffoulkes (*Vincenzo Foppa*, p. 11) as to whether it is contemporaneous with the fresco, and thinks it probably dates from the sixteenth century. We know that the fresco showed the donor with his attendant clergy, angels in long robes, and several scrolls with inscriptions. As all of these are missing in the Casa Albrizzi picture, some writers have denied that it has any relation to the fresco (see Simeoni, in *Atti dell' accademia . . . di Verona*, ser. iv., vol. v., and C. Ricci, *ub. sup.*, i. 36). The editor, however, agrees with those who believe that the picture in question is a free reproduction of Jacopo's composition (cf. Miss Ffoulkes, *ub. sup.*, p. 12).

flying demons and the distance are judiciously simplified. It must, however, be said that the art exhibited here is more Byzantine than that of the Crucifixion, and, though it is clear that the panel is done after the drawing, we notice more openly than before the struggle of the artist between old traditions and new principles. Perhaps Bellini entrusted this work, which is a tempera greatly injured and dimmed by varnishes, to his assistants, and thus gave it an air of feebleness which he might have avoided by finishing it in person.¹

That Jacopo Bellini returned from Verona to Venice after 1436 is not proved by historical data;² but had he not done so, we should be unable to determine when he completed works described by Vasari, Sansovino, and Ridolfi as adorning for a time the brotherhood of San Giovanni Evangelista.³ From the

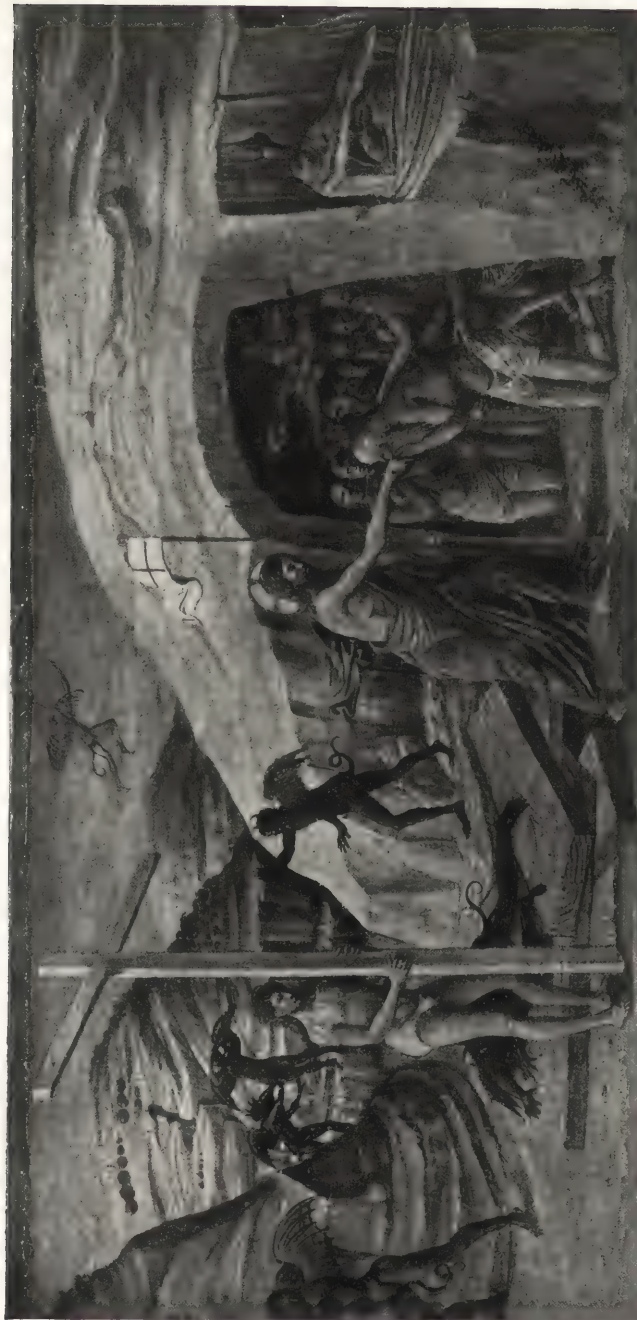
¹ Galleria del Comune at Padua, No. 410. Piece of a predella; much injured, especially in the part occupied by Adam and his companions.

² This picture combines motives from a drawing in the Paris book (fol. 22 v.) with others from one in the London book (fol. 25 v. and 26 r.). Closely allied to Jacopo's drawings are also an Adoration of the Magi in the Vendeghini collection at Ferrara, a St. Jerome in the Museo Civico of Verona (No. 306), a Crucifixion in the Museo Civico of Venice (Sala XV., No. 25), and the Martyrdom of a Saint in the Museo Civico of Bassano. Some of these may even be by Jacopo himself. Less reminiscent of Jacopo, if still under his influence, are a Crucifixion in the Academy at Ravenna (No. 175), the Martyrdom of St. Apollonia and the Martyrdom of St. Lucy in the Carrara Gallery at Bergamo (Nos. 542 and 543).

³ Old guides assign to Jacopo Bellini a Virgin, Child, and Saints in the church of San Giovanni Battista of Quinto, near Verona, and a fresco of the Virgin, Child, and St. John the Baptist in the church of Quinzano; the date of the former is 1526, the style akin to that of Girolamo de' Libri. The frescoes of Quinzano have not been preserved. See *Ricer. Pittorica di Verona*, *ub. sup.*, part ii., pp. 15-16, 136-7; and Persico, part ii., p. 151. [* They still exist, though much injured, in the Scuola maschile at Quinzano, near Verona; it is quite possible that they are by Jacopo. See C. Ricci, *ub. sup.*, i. 24, 29.]

⁴ He joined the Scuola Grande di San Giovanni Evangelista at Venice in 1437, and is in 1441 and 1457 mentioned as senior of the members domiciled in the Sestiere di San Marco. Documents of 1439 and 1440 also mention him as being in Venice (Paoletti, *ub. sup.*, i. 6 sq.). In 1441 we find him at Ferrara, where he executed a portrait of Lionello d'Este, which the father of the prince, the reigning Duke Niccolò III., deemed superior to one painted by Pisanello (see A. Venturi, in *Archivio Veneto*, xxx. 412 sq.; and C. Ricci, *ub. sup.*, i. 52). The beautiful Virgin and Child with Lionello d'Este in the Louvre (No. 1279), recently recognized as a work of Jacopo, and many of his drawings, bear also witness to his connection with the Este court. In 1441 he did not, however, stay long at Ferrara, but soon went back to Venice, where he, in 1443, appointed one Lionardo di Paolo as his journeyman (Paoletti, *ub. sup.*, pp. 7 sq.). From this time dates the remarkable

JACOPO BELLINI

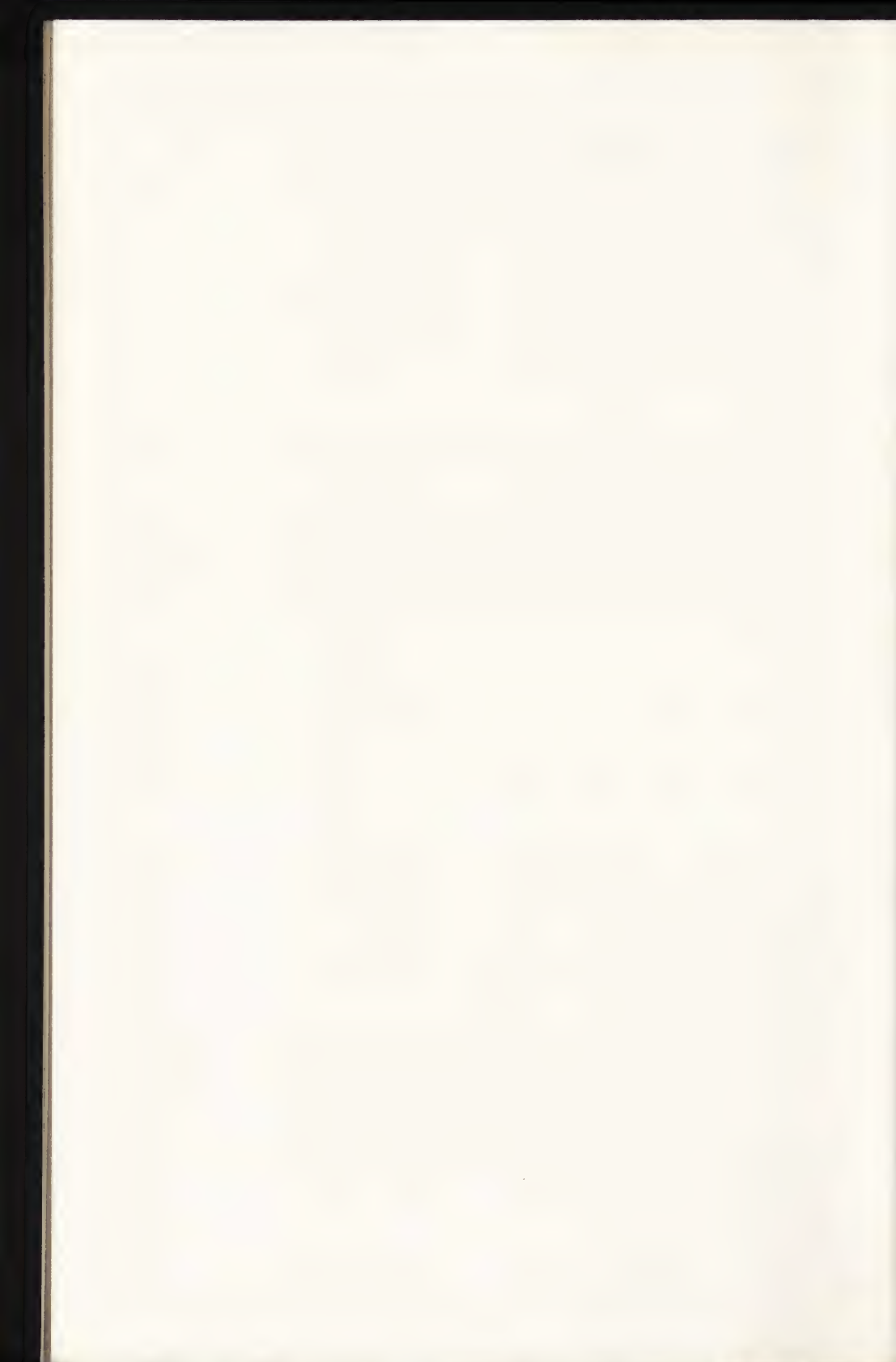


Alinari photo.

CHRIST IN THE LIMBUS.

1. 112]

[Padua, *Museo Civico*.



detailed descriptions of the latter, it would appear that the subjects were derived from the history of the Virgin and of Christ, and that they were at least eighteen in number. They perished early, or they were withdrawn to make room for more modern ones of the Bellinesque school; and we may regret their loss the more, as the list of illustrated episodes conveys an impression of novelty hardly to be expected in that age¹; and chroniclers relate that the series was completed with the assistance of Gentile and Giovanni. At SS. Giovanni e Paolo, where Jacopo is said to have decorated a chapel, there is not a remnant

picture of the Annunciation in Sant' Alessandro at Brescia, known to have been brought to that town in 1444. It was long attributed to Fra Angelico on a misapplied documentary evidence (cf. L. Venturi, *ub. sup.*, pp. 127 sq.). The authors remark on it elsewhere that "where the original painting can be traced, the manner is akin to that of an imitator of the Umbrian school of Gentile da Fabriano" (*History of Painting in Italy*, ed. Douglas, iv. 93, n. 5). The attribution to Jacopo Bellini was first suggested by Morelli (*Die Galerien Borghese und Panfili Doria in Rom*, p. 350, n. 1), and is now almost universally accepted. The predella is distinctly akin to Jacopo, but is recorded to have been executed by several artists.

In 1452 the Scuola Grande di Santa Maria della Carità at Venice ordered from Jacopo a processional banner. In 1456 he had done a picture of Lorenzo Giustiniani for San Pietro di Castello; in 1457 a picture by him, representing SS. Peter and Paul and a third figure, had been placed in the Great Hall of the Palace of the Patriarch of Venice. A drawing of a triptych, showing St. John the Baptist between SS. Peter and Paul, in the London sketch-book (fol. 28 r.), is perhaps a study for this work, which has perished, like the two others previously mentioned. In 1460, Jacopo witnessed a document at Venice. See Paoletti, *ub. sup.*, i. 8 sq.; "Arch. Beitr . . . a. d. Nachl. G. Ludwigs"; in *Italienische Forschungen*, iv. 88.

¹ Vasari, iii. 151 sq.; Sansovino, *Ven. Descr.*, p. 284; and Ridolfi, *Le Marav.*, i. 70 and fol. The latter gives the subjects: 1°, Redeemer in the Tomb between two Angels; 2°, Birth of the Virgin; 3°, Virgin as a Girl, preparing Sacerdotal Garments; 4°, Marriage of the Virgin; 5°, the Annunciation; 6°, the Visitation; 7°, the Nativity; 8°, Presentation of Christ in the Temple; 9°, Flight into Egypt; 10°, Joseph as Carpenter with the Virgin and Christ; 11°, Return of Joseph and Mary to Judæa after the Death of Herod; 12°, Christ and the Doctors; 13°, Christ meets his Mother on the Road to Execution; 14°, the Virgin receiving from Joseph the News of the Capture; 15°, Christ carrying his Cross; 16°, Crucifixion; 17°, the Resurrection; 18°, the Assumption. [* As early as in 1421 the Confraternity had resolved that the great hall of its house should be adorned with pictures. Jacopo received the final payment for his work in 1465 (Paoletti, *ub. sup.*, i. 9). The Venetian painter Natale Schiavoni (died in 1858) claimed to possess eight of the above-mentioned pictures; two of them, the Birth of the Virgin and the Annunciation, are now in the Turin Gallery (Nos. 158 and 159); while two others, the Marriage of the Virgin and the Adoration of the Magi,

of his work.¹ At San Zaccaria alone the frescoes dated 1442, in a semidome of the chapel of San Tarasio, may be considered his; though much blackened and abraded, they present exactly the mixture of old religious types and sculptural elements which characterizes his style, but with more vigour and spirit than are to be found in the sketch-book.² To these we may add a picture in the Oxford Museum of a Dominican preaching in a public square, a panel likely to have been done in Jacopo's workshop.³

We come in conclusion upon one or two pieces of uncertain authorship, which, if proved to have been by Jacopo, would throw much light on the close of his career. One of these is a tempera sketch on panel of a fight, which once belonged to the Cornaro family—a hasty but spirited representation of incidents of battle by an artist well up in the study of classic sculpture, and especially of bas-reliefs, familiar with the marbles of Donatello, and of sufficient individual talent to give vigorous natural movement to figures in immediate action. In this production we might fancy we discover the maturer power of Jacopo Bellini, when, having again left Venice for a time, he proceeded to Padua, and resided there.⁴ That during his stay in this great

belong to Mrs. Chapman of New York. These are, however, obviously by some follower of Jacopo; besides, Ridolfi does not mention the Adoration of the Magi among the subjects of Jacopo's paintings.]

¹ Sansovino, *Ven. Descritta*, p. 65.

² Venice, San Zaccaria. These frescoes seem to have had scanty notice. They are in the concentric ribbing of the semidome of the chapel, and in the soffit. On the latter, ten busts of prophets in rounds held by the same number of angels (one of the rounds obliterated). In the former, the Eternal, full-length, in benediction, between the four Evangelists and other saints; on a cartello in the left section, an illegible inscription; on a cartello in the second section, the date: "MCCCCXLII M^e Agusti." The figures are colossal and unpleasant; the angels hard and wooden; the style a mixture of the sculptural and old religious Byzantine. [* The attribution of these paintings to Jacopo has met with little acceptance.]

³ Oxford Museum. A Dominican stands in the midst of a square in front of a church, and in a portable pulpit. He is surrounded by spectators, many of whom are seated. He turns more particularly to a Pope listening at a window. This is a small panel on gold ground, thickly laid in with opaque distemper, the head quite in the character of Jacopo Bellini's sketch-book. [* Mr. Berenson ascribes this picture, and it would seem rightly, to the school of Domenico Morone of Verona (*The Study and Criticism of Italian Art*, i. 118, n. 1).]

⁴ Venice. This panel, once in the Cornaro Palace, afterwards in possession of Abbate Cavagnis, was shortly before 1871 in the hands of a dealer at Venice, Signor

centre of Italian culture he kept an atelier, in which his sons worked; that, with the help of his children, he painted pictures and frescoes there; that he married his daughter to Andrea Mantegna, are all facts long known to historians; but the honour of fixing the chronology of these events was reserved to modern research. It is now ascertained that the altarpiece once executed for the widow of Erasmus Gattamellata, in the chapel of the Sacrament at the Santo, was dated 1460,¹ and that Andrea Mantegna must have been married to Niccolosia Bellini long before 1458, at which date a letter from the Marquis of Mantua to Mantegna speaks of the artist as encumbered with a family.² We are therefore justified in believing that Jacopo Bellini resided for a considerable time at Padua, that his advice and example were of great influence on his son-in-law, and that he was mainly instrumental in recommending to the study of Mantegna the models of Donatello and Uccelli, which are undeniably those upon which the great Paduan's style was formed. It may be imagined at the same time that, if Jacopo Bellini lived at Padua between 1444 and 1460, as we suppose,³ his

Faenza. The scene is laid in a landscape, the hills of which are topped with castles. On the roads there are small figures; soldiers, on foot and horseback, fighting along the whole foreground. To the left, nearer the spectator, a fallen combatant is despatched by his opponent with a dagger. There is a reminiscence of the antique in the forms of the horses, which, as well as the men, are sketched with a quick hand. The colour is distemper hastily handled. [* This picture can no longer be traced. A sketch after it, done by Cavalcaselle, is reproduced by C. Ricci, *ub. sup.*, i. 34.]

¹ Padua, Santo. This picture bore an inscription preserved by Polidoro (*Memorie della chiesa del Santo*, p. 25, *apud* Morelli, Anon., p. 98) as follows: "Jacobi Bellini veneti patris ac Gentilis et Joannis natorum opus MCCCCIX." The date is easily shown to be wrong in Polidoro. It must have been MCCCCXL, because the records of the Gattamellata family prove that the chapel was begun in 1456, and was ready to receive pictures in 1459. See Gonzati, *La Basilica di Pad.*, t. i. 53, and Doc. xxxvii.; see also Anon., p. 5. Jacopo also painted a figure in fresco on a pilaster at the Santo (Anon., p. 6).

² Vasari, iii. 389; and Baschet, *Ricerche di Doc. d'arte negli Archivi di Mantova*, 8vo, Mantova, 1866, p. 20; and Gaye, *Carteggio*, ii. 80. [* In 1453 the Scuola Grande di San Giovanni Evangelista granted Jacopo twenty ducats towards the costs of marrying Niccolosia (Paoletti, *ub. sup.*, i. 9).]

³ The facts referred to *antea*, p. 112, n. 3, preclude our assuming that Jacopo stayed at Padua for this length of time. We do not know when he lived there, but it was probably about 1453. The Gattamellata altarpiece may very well have been done in Venice, where Jacopo is known to have been in 1460.

manner would necessarily become altered by contact with that of Donatello, who during six at least of those years inhabited the vicinity of the Santo, and he would be more than capable of producing such a piece as that to which our attention has been last directed. His name might even under these circumstances be appropriate for a large canvas of a chase now belonging to the Earl of Wemyss, in which we discover a class of talent similar to that previously described—an art modernized and regularly formed by contact with the Florentines, and a technical treatment essentially Venetian.¹

We shall see in the lives of Gentile and Giovanni Bellini, to which we turn, after we cease to hear of Jacopo,² how they

¹ Earl of Wemyss. This large canvas, six and a half by three and a half feet, is dimmed by time, and the colours in addition are blind, on account of too much varnishing. Still, the colour is powerful in tone. In the distance the dead body of (?) Adonis bewailed by Venus, who is accompanied by cupids; in front, four persons retiring from the chase with horses and dogs; in the middle ground to the right, a boar-hunt; the whole in a rich landscape, bounded by the sea. The art is more perfected than that of the Cornaro combat, but of similar origin; the drawing here being easier, more natural, and better. The technical handling, too, betrays one acquainted with the Bellini school previous to the introduction of oil mediums, the colour being well fused and thin. This piece is either by Jacopo or one of his following, and seems to illustrate the moment of transition from Jacopo's style to that of Gentile and Giovanni.

² We do not know the date of Jacopo's death. Gentile was settled and independent at Venice in 1464, at which date we may suppose that his father was dead. [* Jacopo is now known to have lived some years longer. A record of 1465 mentions him as being in Venice, where in the following year he was commissioned to paint two canvases for the Scuola Grande di San Marco; these pictures were to represent the Crucifixion and the Procession to Calvary. An inventory of the objects belonging to the Scuola, drawn up in the same year (not in 1421, as stated by Signor Ricci), mentions two other pictures by Jacopo (see C. Ricci, *ub. sup.*, i. 56 sq., 47 sq.; Paoletti, *ub. sup.*, i. 9 sq.). All these works were destroyed by the fire which ravaged the house of the brotherhood in 1485. Jacopo died between August 26, 1470, and November 25, 1471 (cf. Paoletti, *ub. sup.*, i. 11; C. Ricci, *ub. sup.*, i. 58 sq.). A profile-portrait of a boy in the collection of M. Gustave Dreyfus of Paris has been ascribed to Jacopo by Sir Claude Phillips (*The Burlington Magazine*, xvi. 200 sqq.). This attribution seems indeed warranted by the drawing, modelling, and treatment of the hair, which show a close affinity to Jacopo's style, especially as exemplified in the profile of a youth in the Louvre sketch-book (fol. 23 r.). Prof. Ricci, (*ub. sup.*, i. 22) also adduces some very plausible reasons for ascribing the portrait of Francesco Foscari in the Museo Correr (see *postea*, p. 122) to Jacopo. A beautiful Annunciation in the collection of Sir Julius Wernher in London stands very close to Jacopo (see Fry, in *The Monthly Review*, iv. 86 sqq.).]

We can make the following list of pictures assigned to Jacopo, and now

moulded themselves at first on the Paduan, and how the gentler nature of their pictorial character affected Mantegna.

missing : (1) Venice, portraits of George and Catherine Cornaro (Vasari, iii. 151); (2) portraits of Jacopo Lusignan, King of Cyprus, and Senators (Ridolfi, *Le Marav.*, i. 74); (3) Casa L. Tomeo, portrait of the father of L. Tomeo, tempera in profile (Anon., p. 15); (4) Casa Pietro Bembo, profile portrait of Gentile da Fabriano, sold by the Gradenigos at Venice in 1815 (Anon., p. 18, and Ricci, *Mem.*, i. 173), and portrait of Bertoldo d'Este, killed (1463) fighting against the Turks; (5) Verona, picture of the Passion, sent thither by Jacopo, and containing a portrait of himself (Vasari, iii. 151).

We may add the following list of spurious productions : (1) Treviso, San Leonardo. Virgin, Child, and Saints (Federici, *Mem. Trevig.*, i. 224). This altarpiece, we shall see, is probably by Pier Maria Pennacchi. (2) Schleissheim Gallery, No. 1140. Judgment of Solomon, catalogued Giovanni, inscribed "Jacopo Bellino MCCCCCL," a forgery; the picture being in the style of the declining years of Cariani of Bergamo, or the Veronese Torbido. [* This picture is now in the Pinakothek at Munich (No. 1020); the signature has been cleaned off.] (3) Liverpool, Walker Art Gallery, Roscoe collection, No. 29. Virgin, Child, and seven Saints, not painted on the Venetian system, but really in the hard style of the school of Palmezzano. (4) As for the Laura and Petrarch noted by Ridolfi (*Marav.*, i. 74) and Federici (i. 224-5), the less said the better.

CHAPTER VII

GENTILE BELLINI

THE testimony of a writer who lived in the first years of the sixteenth century proves that Gentile and Giovanni Bellini were the pride of contemporary Venetians; and Francesco Negro justly boasts that Gentile, the elder, was master of the theory, whilst Giovanni, the younger, was learned in the practice, of painting.¹ These celebrated brothers were pupils, apprentices, and assistants of their father.² At his death they asserted their mutual independence,³ but being bound by ties too dear and too lasting to allow of any but amicable rivalry, they laboured side by side, and shared alike the respect and patronage of their countrymen. Accustomed in their youth to revere and to consult the experience of their progenitor, they enjoyed innumerable opportunities of progress, according as they followed him in his travels and watched the changes of his style under the influence of place, of time, and of men. Trained as children to admire the tenderness of Gentile, they might be taught later to correct the formal softness of the Umbrian, by the tradition of Florentine, example. Made familiar at Verona with the works of Pisano, they might reject what experience had proved to be too feeble

¹ Francesco Negro is the author of a manuscript work dedicated to the Doge Leonardo Loredano (1501-21). His statement that Gentile was "major natus" is important as contradicting Vasari, who makes Giovanni the elder of the two brothers (see Vasari, iii. 150, 165, and Anon., pp. 98-9). [* Gentile may have been born in 1429, when the birth of Anna Bellini's first child was expected to take place (cf. *antea*, p. 103, n. 1). In view of the fact that Anna's second will (of 1471) mentions as her children only Gentile and Niccolò (probably a slip for Niccolosia) it seems likely that Giovanni was an illegitimate son of Jacopo. Cf. Paoletti, *Raccolta di documenti*, i. 11; Fry, *Giovanni Bellini*, p. 12.]

² Vasari, iii. 150 sq.

³ *Ib.* 154. [* Vasari really says that Gentile and Giovanni, shortly before the death of their father, began to work independently of him and of each other.]

and too childish in the productions of that master, whilst the half-ruined monuments of an earlier age impressed them with the greatness of classic art. At Padua, they probably felt their father's sympathy for Donatello, and acknowledged the necessity of combining the study of sculpture with that of the model; and their acquaintance with Mantegna spurred them to acquire a fit knowledge of form, of movement, and perspective. To their great and immortal credit, be it said, they made a noble use of their opportunities. Gentile, branded by a later generation of Venetians with the epithet of "clumsy,"¹ really taught his countrymen the value of a grave and thoughtful imitation of nature. Giovanni, enthusiastic at first for the dryness of Mantegna, ascended to the rank of a colourist. And both together laid the foundation of a school which, rising by the side of the Muranese, acquired an undisputed supremacy at last, and prepared the world for the final glories of Titian and his followers.

We may conjecture that Gentile Bellini settled at Venice as early as 1460,² but we know of no picture that he produced previous to 1464, when he was appointed to the most honourable commission of painting the doors of the great organ at San Marco.³ In the prime of manhood at that time,⁴ and, we may believe, of large experience, he was not free from the fetters of old formality, and he preserved with filial piety some of the marked features of his father's style; but he had learnt too much from the artists who illustrated Padua during twenty years, and his powers, though latent, were too great to admit of his remaining stationary. He showed both originality and skill

¹ "Quel goffo Gentile." Aretino in *Dolce* (*Dialogo*, 12mo, Milan, 1863, p. 63) Sansovino, who was of the same clique, speaks with equal contempt of Gentile. (*Ven. Descr.*, p. 325.)

² The authors mention this particular date because they thought that Jacopo Bellini and his sons lived at Padua from 1444 to 1460; but, as we have seen, this was not the case. Apart from the signature of the Gattamellata altarpiece (see *antea*, p. 115, n. 1), the earliest available record of Gentile dates from 1464, when he witnessed a document at Venice. ("Arch. Beitr.," in *Ital. Forsch.*, iv. 89.)

³ Judging by the style, 1464 might well be the date of these organ-shutters; but there is no documentary clue to this.

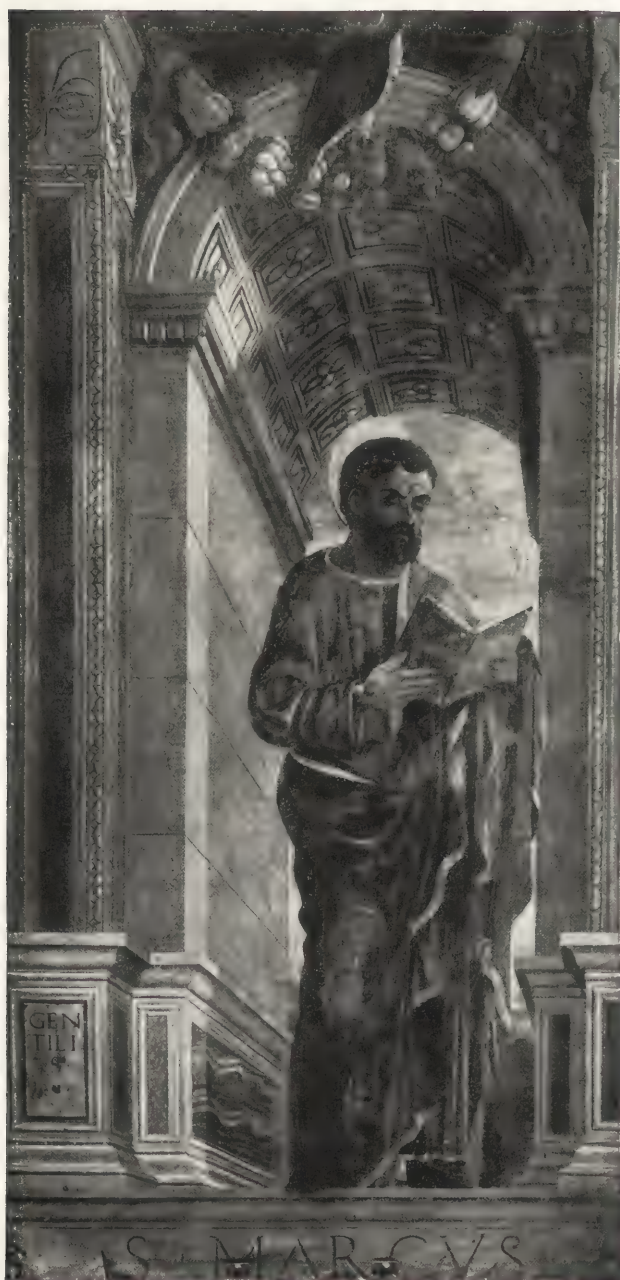
⁴ Vasari (iii. 168) says that Gentile died when nearly eighty, in 1501. His death really occurred in 1507, which would give his birth in 1427-8. But there is little trust to be put in these data. (See *postea*.)

in delineating four gigantic figures at San Marco, and completed them with a perfect consciousness of what their size and position required him to accomplish. There is nothing more striking here than his successful application of perspective to form and to architecture, as it was applied by Mantegna in the fresco of St. James proceeding to Execution at the Eremitani of Padua; nothing more remarkable than the geometric balance of the arrangement, the correct projection of shadows, the bold decision of drawing, and the fair contrast of light and shade. Equally worthy of attention is the sculptural cast of drapery, clothing, and still displaying the frame beneath. Yet, with all these qualities, Gentile does not always please, either because his masks are disfigured, like those of his father, by conventional furrows and excrescences, or because the proportions of the human shape are gross and square, the articulations lame, the extremities coarse. There is an excess of flesh in one place, of bones and muscles and arteries in another; though strength and energy everywhere prevail. All the figures are seen from below: St. Mark, in front of a triumphal arch, adorned with panellings and carvings, and hung with a rich festoon, majestic in pose and drapery¹; St. Theodore in armour, heavy, like the Goliath of Jacopo's sketch-book, and not without disproportion of limb; St. Jerome in a landscape, lean and stringy, like the ascetics of the Veneto-Byzantine period; St. Francis receiving the stigmata, with an expressive and strongly marked countenance, galvanized into rigidity by dint of searching.²

¹ Venice, San Marco. These doors were originally painted on both sides, but have been sawn to form four panels, now kept in one of the large upper galleries leading from St. Mark's to the Ducal Palace. There is some inequality in the treatment of the several figures, which are not all up to the same mark. The St. Mark, however, has all the characteristics above enumerated. The proportions and outline are good, and show the study of nature, without selection. The architectural ornament is parti-coloured; the festoon composed of leaves, grapes, and apples in the Paduan fashion. On the skirting of the arch is the word "Gentilis." The blue mantle is lined with green and bordered with gold; the lake tunic as well as the hands retouched, injured, and blackened. The tempera here, as in the three other panels, dulled by time, dirt, and varnishes.

² St. Theodore in armour decked with a mantle, lance in the right, his left hand on the shield, in front of an arch, on the skirting of which is the word "Bellini." The head is large and disagreeable, the action of the left arm lame; the draperies are straight and formless; the legs short and heavy, colour quite

GENTILE BELLINI



Anderson photo.

[Venice, San Marco.]

ST. MARK.



GENTILE BELLINI



Anderson photo.]

ST. THEODORE.

[Venice, San Marco.]



Wherever Gentile seeks to depict and vary character, he is more or less unnatural and hard, whilst in the profile of a monk attending on St. Francis we see the careful student of nature rendering both its calm and its smile with great precision and firmness. What this series of colossal temperas reveals, grimed as it is and disfigured by abrasion and restoring, is that Gentile had not misspent the time during which he enjoyed a daily contact with the works of Donatello, Uccelli, and Mantegna. Though he and his brother learnt the more abstruse problems of perspective from Girolamo Malatini, professor of mathematics at Venice until 1494,¹ it is clear that the first rudiments of that science were communicated to both at Padua, and that they had already mastered its rules with sufficient solidity to use them in depicting even the human body. The laws of which Donatello had been the exponent as a sculptor, moulding his art upon that of the Greeks, were studied in their application to painting, hence Gentile's improvement in attitudes and in the cast of his drapery. Chiaroscuro, as a means of bringing out the projections of bodies, was used, as it would be by an artist copying in the sun and not in the twilight of the atelier; whilst, as in Mantegna, much of the significance of detail was suggested by silhouette rather than by delicate modelling. Ornament, as an accessory introduced into architectural backgrounds, was made to replace the stamped borders or embossments in pictures. That real life was also constantly observed is obvious from the fact that, in portraiture, the genius of Gentile was already pre-eminent. We may incline to believe indeed that, although frequently employed on large subjects, he was quite as often commissioned to paint portraits; and there are carefully

blackened, and the outlines grimed with dirt. St. Jerome kneels in a wild rocky landscape, the lion at his side, his form weighty and square, but the arms of exaggerated leanness, and showing too much dry muscle and veins; the left hand shapeless, and the detail generally indicated by hard lines; the shape and mask Byzantine. St. Francis kneels on his left leg and receives the stigmata from the winged Christ above him. The landscape is childishly carried out, bounded in the distance by buildings, pines, and a row of sugar-loaf hills. The face of the saint is reminiscent of those in Bartolommeo Vivarini or in the Crivelli of the National Gallery (No. 668). The hands are long in the palm, with projecting wrist-bones.

¹ MS. of Daniel Barbaro in Aglietti (Francesco's) "Elogio Storico di Jac. e Gio. Bellini" in *Discorsi Letti nell'Accad. di Belle Arti di Venez.*, 8vo, Venice, 1815, p. 34.

executed tempera-profiles in the Capitol at Rome,¹ and in the University Gallery at Oxford, that may be classed amongst the first productions of his shop.² In the earliest of his Madonnas preserved at the Museum of Berlin, there are two side faces of donors, a male and a female, in which great expressiveness and individual character are to be found; whilst the Virgin and Child are remarkable for the high oval head and broad cheek conspicuous in Bartolommeo Vivarini.³ A still better production of the same class is that of a Doge at the Correr Palace in Venice, where the finish is wonderfully minute and truthful, and the tempera is of that pleasing softness and tender fusion which became more usual in Gentile as he grew older.⁴ Another profile of the same kind, but a little pallid in hue, belongs to Mr. Cheney in London.⁵ It is the peculiarity of all these pieces, that they are executed with more care than force, that they have a flat mellowness, and no strong effect of light or shade. They are, however, so well marked as the work of

¹ No. 146, Gallery of the Capitol. Profile to the left; bust called Petrarch. Tempera on wood, slightly retouched in the cheek; if not by Gentile, at least a school-piece.

² Oxford University Catalogue, p. 59. Two profiles of boys facing each other, one in a red cap, the other bare-headed, both youthful, of a fair reddish tempera very carefully treated; falsely assigned to Masaccio. Wood, half-life, busts, on green ground. [* These are now generally ascribed to the school of Verona. See Berenson, *The Study and Criticism of Italian Art*, i. 118, n. 1.]

³ Berlin Museum, No. 1180. Small panel with the ground regilt, inscribed on the frame of the time: "Opus Gentilis Bellinus." The two donors (busts) look up to the Virgin with their thin lean hands joined in prayer. The tempera of fair impasto is yellow in light, grey in shadow, but no doubt less coloured than it was originally, the surface being injured by flaying and deprived of its glaze. We are enabled, however, to see the minute hatching peculiar to Gentile.

⁴ Correr Museum, Sala XVI., No. 19. Panel almost life-size; profile to the right, a very characteristic head, so finely hatched that the touches are almost imperceptible, detailed in every part with great minuteness, retouched (*e.g.* in the green ground and gold parts). If this were, as alleged, the portrait of Doge Foscari, which may be doubted, it would date from before 1457. [* It is certain that the Doge represented in this picture is Fran. Foscari (r. 1423-57); compare the medal reproduced in Heiss, *Les médailleurs de la Renaissance: Venise et les vénitiens du XV^e au XVI^e siècle*, pl. i. 1. As regards the authorship of this work see *antea*, p. 116, n. 2.]

⁵ Mr. Cheney, 4, Audley Square, London. Doge in profile to the left, on canvas with two shields on a parapet in front, possibly Cristoforo Moro (1462-71). Same treatment as before; on canvas. [* This picture is now in the collection of the Earl of Rosebery.]

GENTILE BELLINI

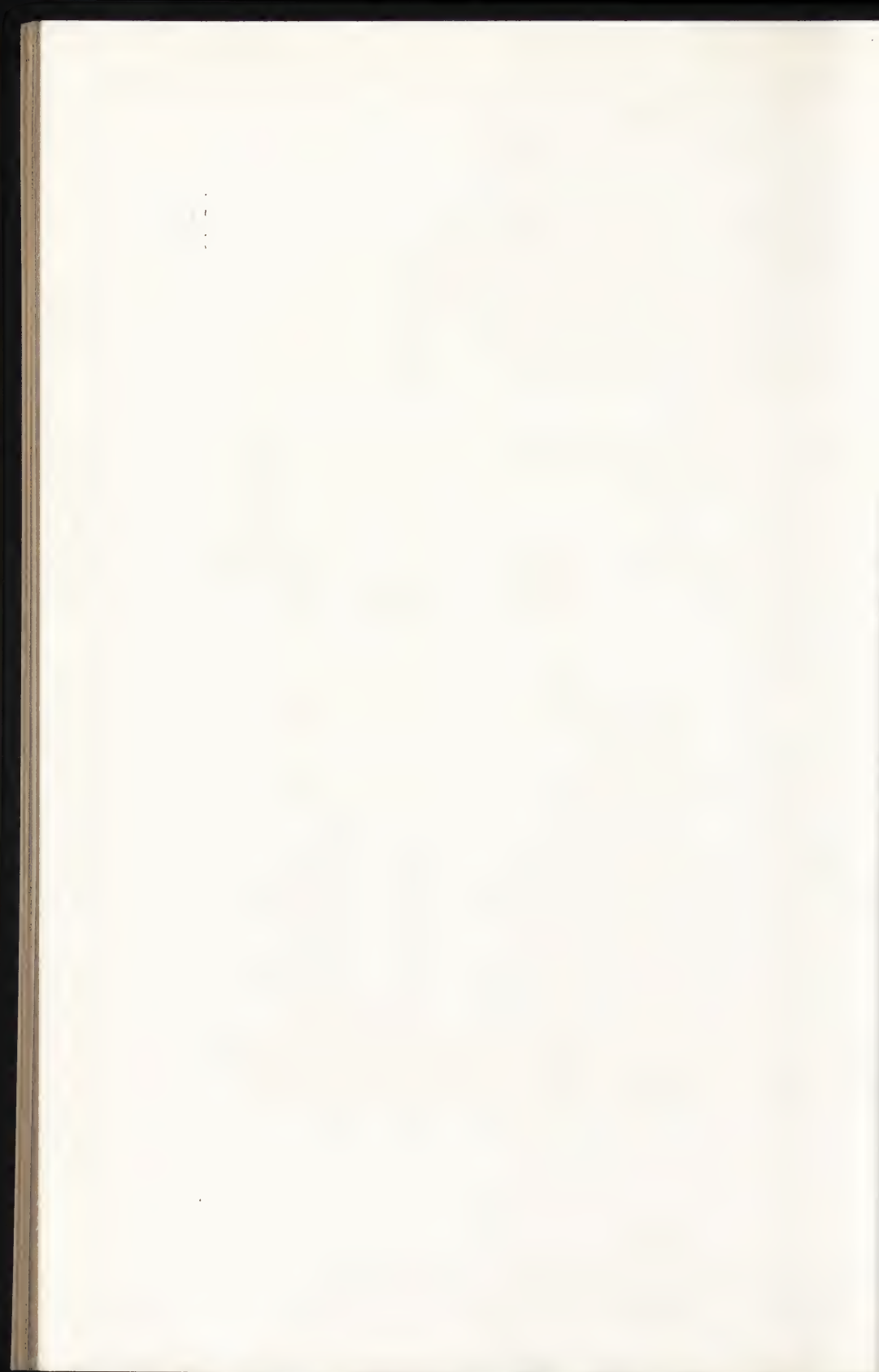


Alinari photo.]

ST. LORENZO GIUSTINIANI.

[*Venice Academy.*

I. 122a]



GENTILE BELLINI



ST. JEROME AND A DONOR.

[*Monopoli, Duomo.*]



one hand, that they enable us to stamp as false a number of other likenesses assigned to Gentile in galleries, such as the Doge in San Giobbe at Venice,¹ the Doge in the gallery of Crespano,² and more especially the Leonardo Loredano in the Lochis Museum at Bergamo, of which there are replicas at Dresden and in the Correr collection.³ The portrait character of Gentile's art is more conspicuous as he progresses. In 1465 he finished for Santa Maria dell' Orto the Apotheosis of the first Patriarch of Venice, Lorenzo Giustiniani,⁴ a churchman who had the singular good fortune to captivate the masses and to gain a lofty rank in the hierarchy of the priesthood.⁵ There was evidently little in the lean and wasted frame of this habitual ascetic to tempt a painter; but Gentile, taking him in his daily garb, and representing him in all the reality of his emaciation,

¹ San Giobbe, sacristy; assigned by Zanotto, *Guida di Venez.* (1863), to Gentile. Portrait of Cristoforo Moro, profile to the left on canvas, properly described by Cicogna (*Iscriz. Venez.*, vi. 584) as a copy, much injured.

² Collection of the late Francesco Ajata, now Town Gallery. The picture is modern, with a forged inscription: "Opus Gentilis Bellini."

³ See *postea* in Giovanni Bellini.

⁴ Now in the lumber-room of the Academy at Venice, but noticed by Boschini (*Le Ric. Min.*, Sest. di Canareggio, p. 31) and Martinioni in Sansovino (*ub. sup.*, p. 167). [* At present exhibited and numbered 570.] This is a canvas tempera with figures of almost life-size, clearly and very finely outlined, very carefully laid in over a light green ground, and highly fused. The sky is almost all gone, as well as part of a double festoon and a distance of hills. Half the face of a kneeling figure to the right, a little Flemish in air, is removed, and the blue skirt of the coat of the principal figure is carried away. There is a trace only of a polygonal nimbus about the head of the patriarch. On a cartello at foot are the words: "MCCCCLXV opus Gentilis Bellini Venet." The hands are better than in the organ-doors; but the head of the kneeling figure holding the crucifix (l.) is out of drawing.

In this same lumber-room is a canvas with figures half the life-size, representing Christ carrying his Cross and the Procession to Golgotha. This is a painting of the close of the fifteenth century with some Flemish character. Is it possible that Gentile Bellini should have executed this piece, engrafting some Netherlandish character upon his own Italian style? Let us remember that the surface is in a wretched condition. [* Judging from a photograph, a much-injured picture of St. Jerome with a Donor, in the Duomo of Monopoli in Apulia has every appearance of being an important early work by Gentile Bellini, to whom it has been ascribed by Mr. Berenson (*The Venetian Painters*, p. 89). The style of this painting shows many points of contact both with the organ-doors at San Marco and the San Lorenzo Giustiniani.]

⁵ Malipiero, "Annals," *ub. sup.* (in *Arch. Stor.*, part ii., vol. vii., p. 664), says Lorenzo would have been canonized in 1474 but for the expense.

produced a figure remarkable for the easy gravity of its pose and the mildness of its expression, and so minute that one may count the wrinkles on the face and neck and the veins on the hands. The withered aspect of the mask is indeed far more successfully presented than the plumpness of the two angels in rear, whose oval heads and small features are repetitions of conventional types in Vivarini and Bellini's own school, or the well-fed persons of the attendant churchmen bearing the mitre and crucifix, one of whom is, phrenologically speaking, an idiot; but it would be too much to expect of Bellini in 1465 the perfection which he only attained twenty-five years later; and the spectator who pauses before this early and greatly damaged example will find in it a number of defects which were but gradually corrected, such as flatness in tempera, cornered drapery, and occasional faults in drawing.

From this period to the time when Gentile was honoured with a great national commission in the Hall of Council, his career is obscure,¹ and we have none but doubtful pieces to enumerate: a Virgin and Child in the Soranzo Palace at Venice,² and two graceful figures at Castelfranco,³ said to have been part

* ¹ In 1466 the Scuola Grande di San Marco ordered from Gentile two pictures representing the destruction of Pharaoh and his army and the flight of the Israelites into the desert, to be placed in the house of the Confraternity (see Molmenti, *Studi e ricerche di storia e d'arte*, pp. 128 sq.). At the fire in 1485 the whole of the magnificent series of paintings contained in this building perished—a loss only less regrettable than that of the pictures which adorned the Sala del Maggior Consiglio until 1577.

The renown which Gentile even at an early date enjoyed in Venice is illustrated by the fact that the Emperor Frederick III., when passing through that town in 1469, conferred upon him the title of *Comes Palatinus* (Paoletti, *ib. sup.*, i. 18).

² Venice, Casa Soranzo. Tempera, on panel, for more than a century in possession of the Soranzo family, under the name of "I. Bellini" (half-life). Subject, the Virgin pressing to her bosom the Infant Christ, whose feet rest on a yellow cushion on a parapet; ground, a green hanging, and through a window to the left a landscape. This piece recalls the earlier art of Gentile with some angularity in drapery and affectation in the motion of the hands; the landscape is reminiscent of those by the Flemings of this time. The Virgin's head is regular in shape, that of the Child round; the colour is a little blind, and sometimes of high surface, and might suggest the partial introduction of oil mediums. We cannot vouch for the piece being an original by Gentile. [* The editor does not know to whom it belongs at present.]

³ Castelfranco, Casa Tescari. These are two oblong panels representing the erect figures of SS. Mary Magdalen and Euphemia, the latter signed on the

of a portable organ in San Marco. We have only to bear in mind, if we admit the correctness of the name given to these works, that they would illustrate the painter's earliest steps in the application of oil medium. We have already seen that when Luigi Vivarini offered to compete in 1488 with the Bellini, he described the pictures of the town-hall as canvases executed in a specific method. Gentile Bellini was appointed "to restore and to renew" these pictures on the 21st of September, 1474; and was rewarded with the reversion of a broker's patent in the German Merchants' Hall.¹ It is not improbable that, after he had repaired one of Gentile da Fabriano's frescoes, his first subject—"the Pope offering the wax taper to the Doge at San Marco"—was done on canvas and in oil.²

Though Gentile, in producing this and other decorations, was accused by Venetian chroniclers of the next century of having

skirting of the background with the following words, the genuineness of which is not to be relied on: "MCDLXV. Gentile Belli." These panels, purchased by Professor Rugieri of Crema, who lived at Venice and at Padua, were bequeathed by him to Professor Caldani, who in turn left them to Dottore Luigi Tescari of Castelfranco. The Magdalen stands in front of a red curtain, over which a double garland falls; in her right hand a rich chiselled vase; in her left, a book. St. Euphemia, with her right hand on a dagger plunged in her breast; in her left, the book and palm of martyrdom. The art here is Bellinesque, as at Casa Soranzo; the draperies angular; the hands affected; the faces softly and roundly outlined. The colour is carefully laid on with the new medium, and highly finished. The surface, however, is injured in many places by scaling and restoring. On the whole, two very doubtful pictures. [The Tescari collection was dispersed about 1885. The present owner of the above-mentioned paintings is not known; they formed a diptych measuring m. 1'10 by 0'76. See *Oggetti di Belle Arti appartenenti alla Famiglia Tescari di Castelfranco-Veneto*, p. 55, No. 332.]

¹ *Illustrazione del Palazzo Ducale di Venez.*, *ub. sup.*, p. 81, by which we correct the statement in the Annals of Malipiero (*ub. sup.* in *Arch. Stor.*, vii. 2, Flor., 1844, p. 663), who, writing after these events, confounded incidents which happened in 1474 with those which occurred in 1479, thus making Gentile and Giovanni paint together; whereas Gentile alone was employed in 1474. The same records are also in French, in *Gazette des Beaux-Arts*, 1866, ser. i. vol. xx. p. 283 and following.

² According to Malipiero (*ub. sup.*) Gentile da Fabriano's fresco of the naval encounter between the Doge Ziani and Prince Otho was "restored" in 1474. There can, however, be no doubt that one of the Bellini did a fresh painting on canvas of the same subject. Vasari ascribes the picture to Gentile and Sansovino to Giovanni; the former is probably more trustworthy (cf. Wickhoff in *Reperitorium*, vi. 29). It is Vasari who says that Gentile's first picture was that of the offering of the taper.

cancelled the frescoes of his predecessors without improving on their performances,¹ the public of the day was not of that opinion, but measured his talent by a totally different standard. Gentile's works were highly praised by his contemporaries, and accepted as masterpieces by the Government; and it was not long before an occasion was found for giving him genuine proofs of satisfaction. Sultan Mehemet, the conqueror of Constantinople, sent word to the Signoria in August of the year 1479, that he wanted a good painter, and asked the Doge to grace with his presence the wedding of his son. The Doge refused the invitation, but sent Gentile with two journeymen, on the 3rd of September, to Constantinople at the expense of the State.² Gentile found the aged Sultan friendly and generous; was honoured with his sittings; made drawings of many notable personages³; composed a picture of the reception given to Venetian ambassadors by the Grand Vizier; and, it is said, copied the reliefs of the Theodosian pillar.⁴ He was dismissed with a knighthood and

¹ Sansovino says of the old wall paintings in the Hall of Council: "Gentil Bellini parimente ne velò molti altri, più tosto per cancellar l'altrui gloria, mosso da invidia, che perch' egli migliorasse gran fatto le pitture passate" (*Ven. Desor.*, p. 325). Yet when the same Sansovino describes Gentile's second fresco of the envoys sent to meet the emperor, he praises "the fine figures, the good drawing, the beautiful colours, and good perspective" (*ib.* 330).

² Marino Sanudo, *Diaries*, exc. in Anon., ed. Morelli, *ub. sup.*, p. 99; and see the order of the Signoria (in *Gaz. des B. Arts, ub. sup.*, xx. 286), dated Sept. 3, 1479, to the captain of the galleys to give the painter and his two journeymen a free passage.

³ There is one of these drawings in the British Museum, representing a janissary and a lady, both seated, but erroneously called portrait of "Mehemet and his Wife." This is a fine work in pen and ink, and clearly done by Gentile during his stay at Constantinople. [* Copies of other drawings of Orientals by Gentile are to be found in the Louvre and the Staedel Museum at Frankfurt. Some of these figures were reproduced by Pinturicchio in his frescoes in the Appartamento Borgia in the Vatican. Cf. Venturi in *L'Arte*, i. 32 sqq.; Frizzoni in *Repertorium*, xxi. 284 sq. A very precious record of Gentile's stay in the East was lately discovered at Constantinople by Dr. F. R. Martin, and now belongs to Mrs. Gardner of Boston. It is a miniature representing a young man in Oriental costume (perhaps a page at the court of Mehemet) in the act of writing. The style of this beautiful work points definitely to Gentile Bellini, whose name, in a maimed form, was later added to the miniature. See Martin in *The Burlington Magazine*, ix. 148 sq.; Sarre, in the *Berlin Jahrbuch*, xxvii. 302 sqq., and in *The Burlington Magazine*, xv. 237.]

⁴ Anon., p. 99. But the original frieze by Gentile is not preserved. It was engraved at Paris for the first time in 1702, and there is a copy of it, assigned to

GENTILE BELLINI



Alinari photo.]

PORTRAIT OF SULTAN MEHEMET II.

[Venice, Lady Layard.



substantial presents,¹ and came home after an absence of little more than a year, bringing with him, in addition to his sketches, a portrait of Mehemet, from which it is very probable that he carved, or employed some one to carve, the well-known medal of that potentate. As late as the middle of the seventeenth century, Mehemet's likeness was supposed to have been preserved in the Zeno palace at Venice.² It is much more likely to have been appropriated by Giovio, whose gallery at Como is celebrated in the correspondence of Aretino, and was not totally dispersed till the close of the eighteenth century.³ It came subsequently into the possession of Sir Henry Layard, who deciphered an inscription, and caused the painting to be restored. As a portrait, this injured piece is still of extraordinary interest; and whilst it

Battista Franco, in the Louvre. See Louvre Catalogue, art. Bellini. [* Another copy is in the Bibliothèque Nationale des Beaux-Arts in Paris.]

Vasari states that Gentile painted his own likeness for the Sultan (Vasari, iii. 166). Grave doubts may be entertained as to the truth of Ridolfi, when he relates that Gentile having painted a picture of St. John's head presented by the daughter of Herodias, Mehemet proved to him, by decapitating a slave in his presence, that he had painted the muscles of the neck incorrectly (see *Marav.*, I. 77). [* More trustworthy information about Gentile's sojourn at Constantinople is given in the *Historia Turchesca* of Giovanni Maria Angiolello, an Italian slave of Mustapha, the son of Mehemet. See Thuasne, *Gentile Bellini et Sultan Mohammed II.*, pp. 67 sq.]

¹ Vasari (iii. 167) describes the gold chain presented to Gentile, and preserved in his family, as worth 250 scudi, and Sansovino says he had read Gentile's patent of knighthood (*ub. sup.*, p. 330).

² If the portrait once in Casa Zeno be that which afterwards passed into the collection of Lord Northwick, it is not genuine. In that collection there was a portrait of a Turk in profile, with a red-and-white turban, the left hand on the hilt of a sword; a young man in a dress repainted by restorers. This portrait (wood, 4 ft. high by 1 ft. 7 in., numbered 182 in catalogue, and assigned to G. Bellini) is certainly not by Gentile. It is the more likely that this is the piece noticed by Ridolfi (*Marav.*, i. 77, 78), as Zanotto (*Pinac. dell'Accad. Ven.*, fasc. 24, notes) says this portrait in Casa Zeno was taken to England in 1825. [* It was bought at the Northwick sale in 1859 by Lord Northwick.]

But whilst writing of the Northwick collection, let us examine the following: No. 452, portrait of a lady half life-size, signed "G. Bellinus," bust in front of a parapet, on which stands a vase. This is a feeble painting, recalling Bissolo's style. [* Subsequently in the possession of Mr. Otto Mündler and (see *Gaz. d. B.A. ub. sup.* p. 281 sq.), now in the Gallery at Lille (No. 1126).] No. 874, portrait assigned to Gentile, but of the close of the seventeenth century.

³ Giambattista Giovio wrote in 1780 to Tiraboschi, and describing the remains of Paolo Giovio's museum, says: "Ottenne Paolo fin al volto di Maometto opera di Gentile Bellini Veneto chiamato alla corte di quel sovrano." Campori, *Lettere Artistiche Inedite*, 8vo, Modena, 1866, p. 237.

presents to us the lineaments of the wildest of Orientals, it charms us by the wondrous finish of the parts which have resisted the ravages of time.¹ The age of Mehemet at this period may be judged from the date on the canvas, 25th of November, 1480; a few months later he died, and was succeeded by the feeble Bajazet.

But Gentile brought back from Constantinople an equally characteristic piece now in the Louvre, representing the reception of a Venetian embassy by the Grand Vizier and other officers of state. The moment chosen is that in which the envoy, attended by his suite, is introduced into the court of the minister's palace, who sits on a divan in the open air; to the right, on steps, and in the court, are picturesque groups of turbaned people, on foot and on horseback, with tame deer and an ape in their company. It is a hot sunny scene, filled with appropriate figures of square short stature, relieved by strong and well-projected shadows, and recalling in this respect pictures produced a little later by the skill of Carpaccio.² We might almost believe, indeed, that this artist, who was partial to Oriental costume, was the comrade of Gentile on his journey, and had a share as assistant in the production of this composition,³ and we should then have a tangible proof not only that Gentile, but that Carpaccio, in 1480 painted habitually in oil.⁴

Before starting for Constantinople, Gentile had had the

¹ Venice, Layard collection. The picture represents a bust of the Sultan in an arched opening, turbaned and bearded; a rich carpet falls over the window-sill in front; beautiful carved ornament decorates the arch frame-posts. The picture is ill preserved, but of remarkable finish, painted on very fine canvas without gesso. The inscriptions, as rescued from an old overdaub of paint, run thus: "Terrar. Marisq. victor ac domnator orbis Sultan inte Mahometi resultat ars vera Gentilis militis aurati Belini naturæ qui cunctare ducit in propria jam proprio simul . cre MCCCCLXXX Die XXV mensis Novembri." A fur collar of a brown tinge about the Sultan's shoulders is restored.

² Louvre, No. 1157, described by Boschini as executed at Constantinople (*Carta del Navegar pitoresco*, small 8vo, 1760, Venice, p. 31). The picture is injured in the flesh parts, especially of the foreground figures.

³ See *antea*, note to p. 126, where Gentile is proved to have had two journeymen.

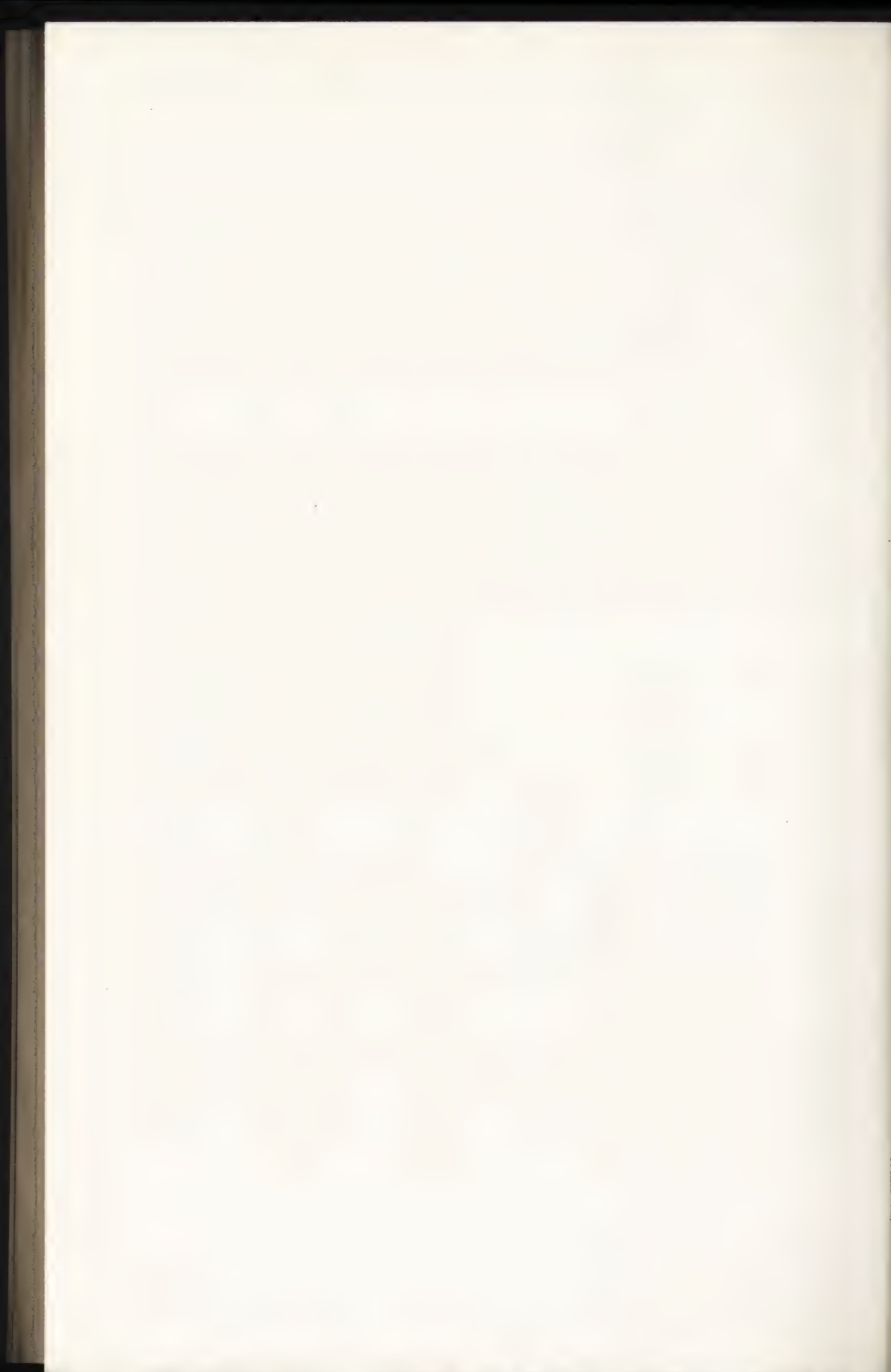
⁴ M. Ch. Schéfer has shown that the painting under notice represents Kansooch El-Ghooree, Sultan of Egypt, receiving the Venetian ambassador Domenico Trevisan at Cairo in 1512. This cannot therefore be a work of Gentile, who died in 1507. See *Gazette des Beaux-Arts*, ser. iii., vol. xiv., pp. 201 *sqq.*



I. 123.]

POPE ALEXANDER III. ARMING THE DOGE SEBASTIANO ZIANI.

[British Museum.]



satisfaction of seeing Giovanni appointed his substitute at the Hall of Council.¹ When he returned from the East, he resumed his office without detriment to the position of his brother, and both now laboured together to the exclusion of all competitors. Under these circumstances Gentile's time was almost entirely devoted to the production of four great canvases, which were to illustrate in the town-hall the legend of Barbarossa. By the side of his earlier masterpiece of the Grant of the Taper, he now composed the Departure of Venetian Ambassadors to the Court of the Emperor, in which the prejudiced Sansovino admits that the figures were well drawn, gaily coloured, and highly finished, and the backgrounds were in good perspective.² On this picture Gentile wrote: "*Gentilis patriæ hæc monumenta Belinus, Othomano accitus munere factus Eques.*" Then followed in succession the sequel of incidents, on three canvases: the Emperor's Reception of the Embassy, the Pope arming the Doge for his Enterprise against the Emperor, and the Doge receiving the Ring.³ In the short intervals of his leisure, he produced the Virgin and Child preserved in the collection of the late Sir Charles Eastlake⁴; a Virgin, Child, and Saints, of which a part is still in the house of the noble, Giovanni Persicini, at Belluno; and an Adoration of the Magi, long the ornament of a church at Vicenza. In the first of these we do not as yet observe the culmination of Gentile's power. He paints in oil with a tasteful

¹ *Illustrazione del Palazzo Ducale*, *ub. sup.*, and *Gazette des Beaux-Arts*, *ub. sup.*

² Sansovino, *ub. sup.*, p. 330; see also Ridolfi (*Marav.*, i. 76).

³ Sansovino, pp. 330-2, and Ridolfi, *Marav.*, i. 76-8. These pieces have all perished, as before stated. [* A drawing for or from the picture of the Pope arming the Doge is in the British Museum. See Colvin, in the Berlin *Jahrbuch*, xiii. 23 *sqq.*]

⁴ London, late Sir C. Eastlake. [* Now in the collection of the late Dr. Ludwig Mond.] The Virgin is seated in a large throne of parti-coloured marbles and protected by a narrow awning; in the distance is a landscape. The Infant stands on her knee, holding a pomegranate and giving the blessing; on the edge of the hexagonal step, a cartello contains the words: "*Opus Gentilis Bellini Veneti equitis.*" (Wood, oil, half-life.) The original delicacy of the flesh is much impaired by restoring; the tone has become reddish and untransparent; the harmonies are rich and true. [* This picture stands even closer to Jacopo's Madonna in the Cagnola collection than to the one at Loreve. Dr. Richter suggests (*The Mond Collection*, p. 98) that it may have formed part of the altarpiece by Gentile, formerly in the Scuola dei Merciarì at Venice (see *postea*, p. 137, n. 4).]

combination of tints in accessories, and with excessive delicacy of finish; he draws his figures with greater ease and nature, with more tenderness of feeling than of old; but he preserves the composition of his father, and reproduces the attitude and action of the Virgin and Child at Lovere. The second introduces us to another phase of the same art, and is also highly polished.¹ The third reminds us much of Carpaccio, and is very interesting for the variety of Oriental dresses.²

It is not till the close of the century that Gentile claims a lofty and great position in our eyes. We see him in all his strength, not in the ruthlessly repainted canvas of Pietro di Lodovico cured by the Relic of the Cross, which may be supposed to date from the year 1494; but in the Procession and Miracle of the Cross, completed in 1496 and 1500, and in the Sermon of St. Mark, left imperfect at his death in 1507. All but the last of these were commissioned for the school of San Giovanni Evangelista at Venice,³ an edifice already laid out in its principal parts by Jacopo Bellini; and they were intended to adorn the fore-hall of the albergo or sacred precinct, in which a relic of the true cross was enshrined. They were the first of a series carried out at different periods by the scholars of the Bellini atelier. Less injured than the scenes of the Passion by Jacopo, which were subsequently replaced by Tintoretto, the compositions of Gentile have suffered greatly from the indifference and ill-treatment of successive generations, and it may be said of the Miracle of the Cure that age and restoring have made it a worthless specimen of the master who created it.⁴ The Procession was itself so injured that it

¹ Belluno. Here is the Virgin enthroned as before, with the Infant on her lap; and a St. Margaret in front of an arch; the first on gold ground. (Wood, oil, half-life.) These two panels are much injured. [* Their present whereabouts is unknown.]

² Now in the Layard collection, in Venice; stated to have been originally in San Bartolomeo at Vicenza.

³ Vasari (iii. 153 *sq.*) assigns to Gentile Bellini the eight canvases in the albergo of the school of San Giovanni Evangelista, the truth being that Gentile painted three; Carpaccio, one; Mansueti, two; Diana, one; and Lazzaro Bastiani, one. The correctness of this statement, which might be impugned by reference to old authorities, whose statements differ, cannot be contested after an examination of the pictures.

⁴ Venice Academy, No. 563. Inscribed on a cartello (not free from tampering):



Alinari photo.

I. 130]

THE ADORATION OF THE MAGI.

[*Venice, Lady Tugend.*



required one of those thorough repairs damaging to pictures at any time, but more particularly so when undertaken upon the sweeping and relentless system usual at the beginning of the last century. Such, however, is the merit of this remarkable piece, that in spite of the wreck which now meets our gaze, we are still enabled to judge of the artist's talent, and to test his ability in the representation of historic subjects; and we possess a sufficient substitute for those great and interesting decorations of which the fire in the Hall of Council in 1577 for ever deprived us.¹ The scene is laid in the Piazza of San Marco; the centre of vision being both the middle of the canvas, and the key-stone of the arch forming the high portal of San Marco. The front view of this church is perfect in its minutiae, and preserves for our delectation the old mosaics of the recesses above the doorways, and of the upper gables, before they were altered by moderns of the seventeenth and eighteenth centuries.² To the right is the palace of the Doges, with the entrance to the Piazzetta, the base of the campanile, and the buildings leaning against the latter. To the left the colonnade, without the clock-tower, or the palace of the patriarch; and in the colonnade itself the Capello inn, with its sign of the hat—an hostelry which still exists at the present day. The pro-

"Op Gentilis Bellini Venet. p . . ." The date is gone; but we are told that Carpaccio painted as early as 1494 in the school, and it is not to be supposed that he worked there earlier than Gentile. Another ground may be given for asserting that this piece was done before 1496. It is evidently earlier in style than the Procession of the relic which bears that date. The scene is laid in an interior of which the idea seems taken from Jacopo Bellini's sketch-book at the British Museum (fol. 68 r.), and might remind us at the same time of the inner architecture of Santa M. de' Miracoli at Venice. In an octagon shrine in a choir, Pietro di Lodovico kneels at the altar; and the relic is presented to him by a brother. In front of the shrine and in the foreground are groups of spectators. Part of the picture is retouched, part altogether repainted; the flesh-tones are thus reduced to a grimy blackness. What strikes the eye is the correctness of the perspective. The picture is on canvas, in oil, and ten feet high. It is described by Boschini (*Le Ric. Min.*, Sest. di San Polo, p. 38) and Ridolfi (*Le Marav.*, i. 82).

¹ Venice Academy, No. 567. Canvas, m. 3·62 by 7·43, signed: "MCCCCXXXXVI. Gentilis Bellini Veneti equitis crucis amore incensus opus." Without going into the detail of all the parts damaged, we note that all the white dresses in the foreground are retouched (see Boschini, Sest. di San Polo, p. 38). [* A drawing for one of the heads in this picture is in the Print Room at Berlin.]

² The modern mosaics are renewals, the old subjects being preserved.

cession has issued from the portal between San Marco and the palace of the Doge; and, gravely proceeding up the Piazza, has turned at right angles across it, bending again at right angles to the left; so that whilst the van headed by brethren of the school has been formed into a deep array on the shady side, the middle of the foreground is occupied by the baldaquin covering the shrine of the relic, with its white-clad bearers and satellites holding tapers; and, on the sunny side, the deputations with their flags and maces, the clergy, and the Doge with the umbrella advance in solemn state. Near the shrine kneels the merchant de Salis, whose son was healed by his father's vow to the cross. Within the rectangle of the procession animated groups of spectators and single figures are disposed with much felicity, affording lively illustrations of the costume of the period. There is no doubt that this is the most important extant work of the Venetian school previous to the advent of Titian. It is a remarkable example of good arrangement, scientific perspective, and truthful reproduction from nature. It is so distributed and put together that it conveys the impression of movement without confusion. Nowhere can we discover repulsive or inappropriate incident. The harmonies of lines and of colour are of the purest kind; *chiaroscuro* is attained with an evenness and nicety of balance productive of absolute repose; there is softness in the vanishing of light into half-tone, and correctness in the projection of shadows. Sombre, dull, and even untransparent the colour may have become from abrasion or retouching, yet we can still discern with what sobriety the rapidly changing and innumerable shades were combined, under all the advantages afforded by the master's skill in overcoming the technical difficulties of oil painting. We have in Gentile exactly that sort of gravity, in contrast with the gayer and more coloured fibre of Giovanni, which distinguishes Hubert when compared with John Van Eyck; the bond of union between these brothers of the southern and northern climes being the genius of Antonello. For it was the fate of this great and original artist to introduce the Flemish methods into Venice, and see them carried to a perfection which he could not reach by men more generously gifted than himself. Gentile's treatment here is of this kind: that

he lays on his flesh with a moderate impasto, remodelling the whole with semi-transparent, and without the thin glazes peculiar to the more advanced practice of Giovanni. It is a stern but powerful art, justifying the opinion of those contemporaries who assign to Gentile the full enjoyment of theoretical acquirements. It is not by gay tints, but by the juxtaposition of correctly chosen local tones that effect is produced. Reds are decidedly red; white is absolutely white; but both are harmonized by scumbles. The touch is rich, copious, firm, and decisive. The crowded figures impress us with the idea of numbers; but their variety is as great as their multiplication; to count them is difficult, yet each one has his individuality in action, in form, and in face. All are grave, a little short in stature perhaps, but weighty and dignified; and if, in the dresses, the piled nature of the folds and their occasional stiffness are striking, we must not forget that the stuffs in which the people are mostly clothed are damasks of thick and substantial texture. The simpler elements of linear perspective perfectly applied by a man who was familiar with its rules would alone have done much to realize the effects of distance and depth; but these effects are greatly enhanced by play of atmosphere; and the numerous varieties of tone which bring each personage or stone to its proper distance are rendered with absolute mastery.

The third of this most interesting series is reproduced in these pages: it represents the recovery of the relic after it had been lost in the water; and receives an adventitious interest from the introduction of Catherine Cornaro, ex-queen of Cyprus, with her suite amongst the spectators lining the sides of the canal.¹ Gentile now solves a new and more difficult problem than any that he had hitherto tried. To find the vanishing and measuring points of buildings at right angles to the plane of delineation is, as we have seen, a comparatively simple operation. It was an operation with which Piero della Francesca and Mantegna

¹ Venice Academy, No. 568. Canvas, m. 3.16 by 4.22, signed on a cartello: "Gentilis Bellini Veneti p. MCCCC," but the writing is retouched. The best preserved parts are the kneeling queen and her suite. (See Boschini, *Le Ric. Min.*, Sest. di San Polo, p. 37.) The engraving is in Zanotto, *Pinac. dell' Accad.*, fasc. 40. [* Gentile also painted a striking single portrait of Catherine Cornaro, now in the Museum at Budapest (No. 117).]

were perfectly acquainted. Not so the discovery of measuring points for blocks placed at accidental angles in the picture. Mantegna thought once to solve this problem, and the trial was unsuccessful. Gentile was more fortunate, and gives the lie of houses following the windings of a canal with scientific truth. His progress in realizing the idea of atmosphere is equally apparent, and he imparts to the richly dressed females to the left such absolute rotundity, and yet such correct gradations of distance, that the eye is perfectly satisfied; nor is any hesitation shown in enforcing the differences, which are obvious enough to the daily observer of life, between the attitudes and the complexion of persons of high or low station, or the texture of cloths and silks of various patterns. Foremost amongst a group in front to the right is a kneeling patron, said to be Gentile Bellini himself. It is but one out of many in this picture in which the dignity of Masaccio is united to the finish of Van Eyck. But, to be satisfied that tradition is correct in affixing the name of Gentile to it, we require a better guarantee than the statements of comparatively recent historians. The only genuine head of Gentile is that of the medal struck from a coin by Camelio, after the return of the painter from Constantinople. There is nothing here to remind us of this medal; nor indeed is there anything in the so-called portraits of Gentile exhibited in European galleries to satisfy us that they are truly what they purport to be. The bust of a youth at the Correr Museum, a handsome man of light complexion, with long fair hair, seems done after 1500, and might be ascribed to Giorgione, as well as to Gentile or Giovanni. Were it a likeness by Gentile, it would be his own copy of an earlier one.¹ Unlike this are the Two Bellini, in one frame under Gentile's name at the Louvre; but here we miss the firm hand of Gentile altogether, and stand face to face with a rich, even-toned canvas, with the melting and coloured tinting of Cariani.² In

¹ Correr, Sala XV., No. 45. 35 in. by 23 in., wood. A youth in a violet-red cap, lake vest, and green coat turned with fur; bust; soft in outline and in colour, of strong tint and yellow flesh-tone; altered by damage to the surface.

² Louvre, No. 1156, assigned by Félibien to Gentile, and according to him a canvas representing Gentile and Giovanni. Fine, and in good preservation. To the left a man of thirty-five, three-quarters to the right, in a black cap, brown wig, and a fur collar, white pointed with black. To the right a man of forty or



Alinari photo.

MIRACLE OF THE CROSS.

[*Venice Academy.*]



the Museum at Berlin two similar busts in one frame represent altogether different personages from those in the Louvre.¹ We may have occasion to revert to this question later. As regards representations of strangers to the Bellini family, there are none assignable to Gentile, except that of the Museum at Munich, which is called "Giovanni Bellini by himself," but seems in its stern sobriety much more characteristic of the elder than of the younger brother.²

Much as we should desire to trace exactly the steps by which Gentile ascended to the high level of art attained at San Giovanni Evangelista, we are precluded from doing so by the absence of authentic details. We infer from his will, which has been preserved,³ that he visited Rome, and brought back volumes of designs from thence; he bequeathed these drawings to two of his pupils, Ventura and Girolamo. He was a mosaicist, for he left a Virgin and Child in mosaic to the Company of San Marco. We presume that he kept a school, for there is concurrent testimony that in 1486 he received Titian as a pupil when a boy of nine

forty-five, in a black cap, chestnut wig, black damask vest, and squirrel collar. Behind them a dark green moiré tapestry, at the sides of which a landscape. The art here is the advanced art of the Bellinesque school after 1500; the effect of light is powerful, but without the massive divisions of Bellini; the colour golden, and produced by warm general glazes; but these cover the modelling of the parts so as to give to the whole a mysterious and somewhat untransparent melting look. We are far away here from the form and decided touch and outline of Gentile. Cariani of Bergamo would be found here in his earliest phase, one but little known, but familiar to those acquainted with all his works.

¹ Berlin Museum, No. 12. Canvas. Similar in arrangement to the above, but the faces and dresses different: *i.e.*, to the left, three-quarters to the right, a man of sallow grey complexion in a black cap and brown-red wig, with a deeper brown fur collar on his shoulders; to the right, three-quarters to the left, a man in a black cap, in a black wig, with a black-and-white fur collar, background dark brown, part of the cheek abraded. One might assign these pieces, if one clung to better authorities than that of Félibien, to Giovanni Bellini (see Anon., p. 80, who describes one picture with two *profiles* by Giovanni in the collection of Gabriel Vendramin).

² Munich Pinakothek, No. 1030. Wood, much injured by a split at the level of the eyes; the mouth repainted, and the shadows blind from restoring. This is the likeness of a man of thirty-five, in oil, in a black cap and dark vest. [* This picture is now labelled "Venetian School about 1500." In the collection of Mr. Lewis Harcourt at Nuneham Park there is a portrait of a Doge, probably Agostino Barbarigo (r. 1486-1501), inscribed "Gentile Bellini." As far as one can judge in the ruined state of the picture, it seems to be quite in Gentile's style.]

³ See *postea*.

years. He was married, but had no children. Finally we judge of the importance and pressing nature of his employment at last, from one fact—when Mantegna died in 1506, and Francesco, Marquis of Mantua, wished to have a canvas for the palace of San Sebastian, Bellini replied that he could not attend to the order, being engaged in advance for a long time, and so busy as to be unable to undertake anything new.¹ With the true nature of his engagements we become acquainted by a glance at the close of his will, in which he says that if Giovanni Bellini, his brother, should finish the picture commissioned for the school of San Marco at Venice, he shall have the book of their father's sketches.² Giovanni Bellini acceded to the wish of Gentile; he gave the last strokes to the Sermon of St. Mark, which afterwards passed into the gallery of the Brera, and we see in this piece the final creation of the elder and the mature labour of the younger brother.³ Great under these circumstances is our disappointment when we discover that the canvas has lost most of its value from abrasion and repainting. Yet amidst the ruins we still perceive that the art of Gentile on the eve of his death was better than it had ever been before. The Sermon, in spite of its bad condition, still produces a brilliant effect. Its colour is more sombre than that of earlier examples, but is treated in Gentile's characteristic manner; the composition is fine, the figures have

¹ Anonymous letter from an agent in Venice to Francesco, Marquis of Mantua, dated April 17, 1506, in D'Arco, *Delle arti . . . di Mantova*, fol. Mantua, 1857, ii. 63-4.

² See *postea*.

³ No. 164, Brera. Canvas, originally in the albergo of the school of San Marco at Venice (Boschini, *Le Ric. Min.*, Sest. di Castello, p. 70; Sansovino, *Ven. Descr.*, p. 286; and Ridolfi, *Marav.*, i. 80). This is so repainted and otherwise injured, one cannot tell how it was damaged before it was renewed. The canvas on the right is bare. All the forepart is repainted; the best preserved piece is that on the left, where St. Mark on a platform, with Venetian listeners on his right, and Orientals of all ages and both sexes before him, preaches in front of a mosque. The figures are about one-third of life; a large fragment has been engraved by Rosini. See also Vasari, v. 245 and iii. 648, where he assigns the Sermon of St. Mark to Mansueti.

* In 1492 Gentile and Giovanni Bellini offered to execute for a moderate sum new pictures in the Scuola Grande di San Marco in place of those destroyed by the fire of 1485 (Paoletti, *ub. sup.*, i. 17). Their offer was accepted, yet they were very slow in putting the scheme into effect. Gentile did not even complete one painting (the above-mentioned); and Giovanni, after having brought his brother's work to an end, himself left a picture unfinished at his death (the Martyrdom of St. Mark, now in the Academy of Arts at Vienna).

the individuality which he imparted, and the whole scene is full of stern and solid power. We must assume therefore that Giovanni's part was to harmonize the whole together, and give it the last finish. Gentile, who had made his will on the 18th of February, 1507 (N.S.),¹ died on the 23rd of the same month, and was buried at his own desire in SS. Giovanni e Paolo at Venice.² He was a diligent collector of remains of antique sculpture, which, in conjunction with mosaics and pictures by himself, decorated his house³; he left behind a number of works, of which some are still missing,⁴ and his name has been frequently appended to panels

¹ "In nomine, &c., 1506, MS. Febrij die 18 . . . Ego Gentilis Bellino . . . sanus . . . mente et intellectu, licet corpore languens . . . volo meos fidei commissarios et hujus mei ultimi testamenti executores, Johannem fratrem meum carissimum . . . et Mariam consortem meam dilectissimam . . . (desires then to be buried in SS. Giovanni e Paolo, and ten ducats to be spent in masses for his soul, further:) Dimitto scole mee S. Marci meum quadrum Sancte Marie de musaico; item volo et ordino et rogo prefatum Joannem fratrem meum ut sibi placeat cõplere opus per me inceptum pro dõa scola S. Marci quo cõpleto sibi dimitto et dari volo librum designorum quod fuit prefati q. pñs nostri ultra mercedem quam habebit a dõa scola; et si nollet pñficere dictum opus volo diçum librum (restare) in mea commissaria . . . Dimitto et dari volo Venture et Hieronimo meis garzonibus mea omnia designa retracta de Roma que inter ipsos equaliter dividantur; item dimitto et dari volo ecclesie S. Geminiani meum quadrum magnum S. Marie qd est in portico domus habitationis mei. . . ." Original in Archiv. Notarile at Venice.

² See the above, and Marino Sanudo, *Diaries*, in Cicogna, *Iscriz. Venez.*, ii. 119.

³ See the will, and annot. Anon., p. 194. [* A work of Gentile Bellini's later years is the splendid Portrait of a Mathematician in the National Gallery (No. 1213).]

⁴ Ridolfi (*Maraviglie*, i. 83) describes a Circumcision in the Casa Barbarigo at San Polo of Venice, by Gentile, probably the same to which Lanzi (ii. 103) alludes as a Presentation of Christ. Moschini (*Guida di Venez.*, i. 207) and Lanzi (ii. 103) mention as in the Grimani palace a replica of that in Casa Barbarigo, with the inscription: "Opus Gentilis Bellini Æquitis Veneti." We are not otherwise cognizant of the existence of these pieces. The picture in Casa Barbarigo was said to have been sent to St. Petersburg by Signor Fabris, in whose atelier a copy of it also remained for a time. That copy, as we shall see, is the counterpart of a picture at Castle Howard, by Giovanni Bellini, of which there are no less than six repetitions by different hands, without counting numerous adaptations by Catena, Bissolo, etc. Is not the name of Gentile given to the pictures at Casa Barbarigo and Palazzo Grimani an error? We have notice in the master's own will of a Virgin left to the church of San Geminiano, and of a mosaic bequeathed to the school of San Marco; and in historians, of a Virgin and Child between SS. Catherine and Daniel, with the Virgin and angel annunciate in an upper course, and the Eternal in a pinnacle. This last picture was in the school of the Mercieri at Venice (Boschini, *Le Ric. Min.*, Sest. di San Marco, p. 114 sq., and Ridolfi, i. 82). [* Cf. *antea*, p. 129, n. 4.] A Virgin Mary with Saints is cited by Ridolfi (i. 83) as a work in the collection of a Dutch merchant, Giovanni Reinst.

which he would not have accepted as his own.¹ Leaving these to the compass of a note, let us proceed to trace the life of his brother.

¹ This is a long list as follows: (1) Rovigo, Galleria Comunale, No. 3. Wood inscribed falsely: "Gentilis Bellinus eques anno 1483"; subject, the Virgin adoring the Child; a cold copy of empty colouring by Rondinello or Basaiti, but probably the former, of a part of a picture in the Doria Gallery at Rome (No. 126). This picture in the Doria Gallery has an additional figure of St. John bearded, is signed "Joannes Bellinus," but is executed for the greater part by Giovanni's pupil, Rondinello. The same gallery, Doria (No. 163), contains a copy of the Rovigo panel, signed "Nicholaus Rondinello," different from the original only in this, that the Infant holds a bird by a string. A school copy again of the Rovigo panel, with a slight change in the landscape distance, under Giovanni Bellini's name, but by one of his school, is in the Rasponi Gallery at Ravenna (No. 14). [* The collection of Count Ferdinando Rasponi of Ravenna was sold by auction at Brussels on Oct. 25, 1880.] (2) Padua Communal Gallery, No. 425. Adoration of the Magi (see Mansueti, *postea*). (3) Berlin, Raczynski Gallery. Virgin and Child, and young Baptist between a male and a female saint, half-lengths (see *postea* in Catena). (4) Modena Gallery, No. 464. Virgin, Child, St. John the Baptist, a female saint, and two bust-portraits of patrons looking up; a feeble work, for which see further in Catena. (5) Treviso, Sant' Andrea. Large tavola of the Virgin and Child enthroned between St. John Chrysostom and St. Lucy, an angel playing a viol in front (Federici, *Memorie Trevig.*, *ub. sup.*, i. 225), a piece of Bissolo's decline. (6) Martellago, province of Treviso (Crico, p. 179). Martyrdom of St. Stephen, nine figures, almost life-size, by a follower of Bissolo; split vertically in two places. (7) Pat. Casa Manzoni (between Belluno and Feltre), No. 30. A Banquet, of Lombard character, time of Bramantino and his followers. (8) Pavia, Galleria Malaspina. Christ supported in his Tomb by Angels and Saints; a small panel, greatly restored, originally by a common Lombard painter. (9) Liverpool, Walker Art Gallery, Roscoe collection, No. 30. Wood. Virgin and Child, executed in the style of the Bellinesque third-rate, Pasqualino. (10) Dresden Museum, No. 67. Wood, warped and renewed in many parts, horny and semi-transparent where the colour is least injured. Subject, Virgin, Child, and an aged saint. This style of colour and hard dry form recall the school of Forlì to mind, and especially Baldassare Carrari, a pupil or follower of Rondinello, whose pictures are to be found at Forlì and Ravenna. [* Now labelled "Unknown Venetian; about 1500."] (11) St. Petersburg, Leuchtenberg Gallery, No. 85. Wood. Virgin, Child, St. Jerome, and two other saints, male and female; half-lengths behind a parapet. The colour of this piece is hard and brickly, and reminds us of Marco Belli, or even Pasqualino's work. [* The Leuchtenberg collection is now dispersed. This is probably the picture, reproduced in *L'Arte*, vi. 339, though it contains four figures of saints.] (12) Stuttgart Museum, No. 510. Portrait of a Man holding a Scapular, like a portrait in the Uffizi (No. 644), signed "Paulus de Pinnis Ven. faciebat, an. xxxiii. mvxxxxiiii." The colour is even, horny, and raw throughout. [* See *postea*, iii. 47, 348.] (13) Altenburg Museum, No. 157. Virgin and Child; completely repainted, but seems Venetian. [* Now catalogued as a work in the style of the Vivarini.]

CHAPTER VIII

GIOVANNI BELLINI

GIOVANNI BELLINI was bred to art in the first half of a century in which drawing and colouring only began to enjoy a new life.¹ He learnt the rudiments from one who had not entirely cast aside the habits of an older time, and he soon displayed an earnest longing for improvement when thrown into contact with the Paduans of whom Mantegna had become the chief; but this period of his striving was not so remarkable as that through which he passed when Antonello visited Venice. Struck by the novel charms of oil-painting, he patiently went through the trials that repelled not a few of his contemporaries, and enlarged the practice of the new medium. His first picture is an echo of the style of Jacopo; his later ones are affected by the contiguity of Mantegna. After 1472 he adopts the modern treatment, clinging at first to the simplicity of even tones, then bolder in his attempts, more varied in tint, daring in touch and hardy in effect. At this moment Titian finds his way into the atelier; and the golden age of the Venetian colourists begins. Nor does Giovanni content himself with giving the impulse—he is mainly instrumental in fostering the further progress of his school; and when he finishes by turns the compositions of Vivarini and Gentile, he does for his contemporaries what was done for himself by the great Vecelli.

The first steps of Giovanni may still be followed with something like certainty by reference to pictures. An early tempera exhibited more than fifty years ago in a London sale, and bear-

* ¹ The exact date of Giovanni Bellini's birth is still unknown (see also *antea*, p. 118, n. 1). He is first mentioned in 1459, when in Venice he witnessed a will. Paoletti, *Raccolta di documenti*, i. 11.

ing a genuine signature, is probably the most elementary of his works, representing St. Jerome in the Wilderness, with the lion on his haunches holding out his paw. A rock to the left with the lights on it touched in gold, a distant range of hills, a stile, a stream, and the blasted skeleton of a tree, smooth reddish stones on a sandy foreground enlivened with a cony, are component parts of a miniature piece original in character, but handled like Jacopo Bellini's Christ at the Limbus, in the Paduan Gallery.¹ We may believe that Giovanni Bellini, when he did this, was still a pupil in his father's house, but privileged as a favourite to send forth under his own name the firstfruits of his juvenile industry. It was perhaps the time when Jacopo, having changed his residence from Venice to Padua, was competing with Squarcione, and sapping his influence as chief of his craft; but previous to the moment when Mantegna shook off his fetters and proclaimed his independence. That the two Bellini and Mantegna, as boys apprenticed to the same trade, should meet and become friends, though learning in rival establishments, is by no means surprising; that the youngest of the Bellini, with a more flexible character than his brother, should frankly adopt the peculiarities of his comrade, might almost have been expected. The gradual commingling of the schools of Jacopo and Squarcione at Padua is proved by numbers of masterpieces, in which the proportion of Bellinesque and Paduan elements vary, yet still remain distinct. For a long time, indeed, criticism, being exercised less strictly than it is now, was inclined to class these masterpieces under the head of Mantegna, but the turn of the tide was indicated when the Christ on the Mount at the National Gallery was restored to Giovanni Bellini; and we shall now have occasion to examine a series of productions in which we may hesitate as to the name, but we boldly point out the origin of the painting. There are prominent and very characteristic features to be dwelt on here. The art is that of Jacopo Bellini, with an impress of youth and progress revealing the presence of his sons, and engrafted upon this is the dryness of Mantegna. We shall have no difficulty in

¹ Sold at one of Mr. Christie's sales in 1856. Wood, tempera, 11 in. by 17 in.; inscribed on a cartello in the left foreground: "Jovannes Bellinus." The lion is like those of Jacopo's sketch-book (see *antea*, Padua Gallery, No. 410); the colour laid on with a thin vehicle, showing the ground through. Form here is thin and dry. [* Re-sold at the Davenport-Bromley sale in 863 (No. 59).]

GIOVANNI BELLINI



Brogi photo.

THE VIRGIN AND CHILD.

[Milan, Dr. Frizzoni.]



finding authentic works by Giovanni to justify us in assigning others of the same kind to him.¹

One of the most conclusive reasons for connecting the Christ on the Mount at the National Gallery² with the shop of the Bellini at Padua would be that the composition is a close reminiscence of that in Jacopo's sketch-book,³ were it not that in a picture belonging to Mr. Baring,⁴ and signed by Mantegna, a similar arrangement is adopted; but the comparison of this genuine Mantegna with the same subject at the National Gallery is the true test by which the authorship of the latter may be tried. That Mantegna, when he finished his Christ on the Mount, was under the influence of the Bellini, we shall have occasion to show; but there is not the least doubt that in carrying out an incident of which he might have obtained the idea from Jacopo, he distributed the personages with a science unknown to his contemporaries, and with that contempt for

*¹ There are some notable additions to be made to the authors' survey of the early years of Giovanni Bellini's career. Unfortunately there can be no absolute precision in grouping his works chronologically, as there are exceedingly few documentary clues to their dates. The most convincing reconstruction of Bellini's career seems to the editor that contained in Mr. Roger Fry's excellent little monograph on this artist (*Giovanni Bellini*, London, 1899). A Crucifixion in the Museo Correr of Venice (Sala XVI., No. 18) is now almost universally accepted as a very early work of Giovanni Bellini, although our authors ascribe it to Ercole Roberti (see *postea*, ii. 246, n. 1). Here the artist is already much under the influence of the Paduan school. The Transfiguration in the same collection (see *postea*, pp. 142 *sq.*) is even more strictly Paduan, and was probably done some time after the Crucifixion, while it seems to be anterior to the London Agony in the Garden. Another very noble early work of Bellini is the Pietà, also in the Museo Correr (Sala XVI., No. 3; cf. *postea*, iii. 119 *sq.*). Closely akin to this painting are the Blood of the Redeemer in the National Gallery (No. 1233)—still reminiscent of Jacopo in the disproportionate length of Christ—and the exquisite Virgin and Child belonging to Mr. Theodore Davis of Newport, U.S.A. Other early renderings of the latter subject are those belonging to Dr. G. Frizzoni of Milan (perhaps the finest of all), Prince Potenziani of Rome and Rieti, Mr. Johnson of Philadelphia, Prince Trivulzio of Milan, the late Dr. Ludwig Mond of London, and Signor B. Crespi of Milan.

² National Gallery, No. 726 (purchased from the late Davenport-Bromley collection). Wood, 2 ft. 8 in. by 4 ft. 2 in., known for many years as a Mantegna, and exhibited as such at Manchester. The tempera is dry and hard, and very carefully worked. It has been rubbed down in cleaning, and the sky with the angel is abraded in consequence. We may note the conventional mode of ranging locks of hair. The nimbs are rubbed off.

³ Foll. 43 v., 49 r. of the sketch-book at the British Museum.

*⁴ Now in the National Gallery, No. 1417,

which he is so well known of everything tender or charming in nature. Giovanni Bellini follows more closely in the path of his father, and less rigidly in that of the Paduans. He represents Christ on the brow of a precipice in the middle of the space, in the attitude chosen by Jacopo, looking up to a heavy angel bearing the cup. The searching style of the drawing, the sculptural aspect of drapery clinging in blisters to the under forms, display much of Mantegna's spirit; and were this a single example, one might say it is his. The fore-shortened St. Peter in front, showing the soles of his sandals, the breadth of his knee and thigh, and the expanse of his throat, is equally well rendered after the fashion of the Paduan; but the other apostles—one asleep with his head on his hand, the other recumbent against a rock—are Bellinesque in type, and are the natural precursors of those in the Feast of the Gods at Alnwick Castle. The landscape beyond the mount on both sides is not unlike that to which Mantegna was partial, but less wild. It is filled with the diminutive figures of Judas and his band, depicted in a manner recalling Jacopo, Mantegna, and Donatello; but distinguished by feeling in the touch, in the colour and general tone, by a perfume of atmosphere in which Giovanni Bellini stands confessed.

For some time after 1456, the probable date of this first effort, Giovanni continued to unite the bitter of the Paduan with some of the sweetness of the Venetian style; and there are some pieces of which he may be considered the author, such as the Transfiguration in the Correr Museum at Venice or the Crucified Saviour between the Virgin and Evangelist, the property of an English collector. The latter, it is true, might be claimed for Carpaccio, the landscape alone being essentially Bellinesque, whilst the *dramatis personæ* have a sternness more than usually Mantegnesque, and the tempera a very sharp primitive tone;¹ but the Transfiguration is not a tempera of

¹ Exhibited at the British Institution in 1865 under the name of Mantegna (property of Richard Fisher, Esq.). Wood, tempera, figures one-quarter of life. Subject, the Crucified Saviour between the Virgin and Evangelist. The outlines are marked and firm; the flesh dull, yellow, grey, with dark shadows, of decided mass. The types are unattractive and impressed with a Mantegnesque vehemence. The left hand of the Virgin is injured. [* This picture was subsequently in the collection of M. Rodolphe Kann of Paris. It is reproduced in the *Catalogue of the Rodolphe Kann Collection: Pictures*, vol. ii., pl. 118. Mr. Fry considers that the drawing is probably by Bellini, but the painting by a later hand.]



[National Gallery.

THE AGONY IN THE GARDEN.



the old kind ; it betrays some knowledge of experiments, familiar to men struggling for changes in the old technical systems, and in many prominent features would suggest a Venetian authorship.¹ The composition is traditional, representing the Saviour rising between the two prophets, and the three apostles on the foreground looking up. The masks are expressive, as if studied from nature, and rather derived than copied from the iron models of Mantegna; and the whole is done very much like later works by Giovanni,² whilst it preserves undoubted reminiscences of the Christ on the Mount at the National Gallery. It is, however, unnecessary to dwell at length upon unauthenticated specimens, when similar ones are invested with a superior degree of interest by the artist's signature. Such are a Pietà in the Brera, and one in the Lochis Gallery at Bergamo. The latter, though full of Mantegnesque grimness, especially in the Virgin at the Saviour's side, is not without character³; but the frame of the chief figure seems drawn from the dissecting-table, and the Virgin's from a mummy; and the face of the Evangelist is childishly convulsed from sobbing. Added to this an old-fashioned Byzantine mask in the Redeemer, hands of a lean and bony shape, dress of angular fold, and tempera of heavy impasto, yet withal outlines of clean precision, and we have a picture perfectly supporting the theory according to which Bellini combined the peculiarities

¹ Sala XVI., No. 6, Correr Gallery. Wood, small, under the name of Mantegna, originally in San Salvatore (see Com. Vasari, iii. 429 *sq.*). The figures are all engraved in the gesso, prepared in grey, and hatched up to a finish with colours tempered in an oily medium of a viscous kind. There are no glazes, but the shadows are high in surface and insufficiently fused into the half-tones and lights. The colours are now dim from time and varnishes, the flesh of a dull glowing tinge. The name of Carpaccio might suggest itself in reference to this picture; but it is less applicable than in the case of the foregoing Crucifixion. Here too are several points of resemblance with the picture at the National Gallery (No. 726), in the pose and action of the apostles, the searching nature of the work in drapery, the cork-screw curls. The extremities are coarse and realistic, as in more authentic productions of Giovanni.

² See the Pietà in the Brera at Milan, *postea*.

³ Bergamo, Lochis, No. 138. Wood, tempera, on dark green ground; half-length figures one-third of life, with a vertical bruise running up one side of the torso of the Christ. The Greek letters MP. ΘΥ, IC.XC., A.Ω, above the figures; signed "Johannes B." The tempera, of a dull yellow in the flesh, is damaged by cleaning and varnishes.

of his father with those of the school of Padua. At the Brera the same group is put together and designed with more truth, and is therefore less disagreeably rigid than at Bergamo. Grimace is not wanting, but there is more real passion. Form is given with greater scientific precision, and, if unseemly, still very forcible. The drapery is simpler in cast than that of previous examples.¹ But the subject is by no means exhausted when we have dealt with two or three panels. The Pietà in various aspects was one of Bellini's favourite themes; and, long after he had settled at Venice, he repeated it anew in a votive lunette commissioned for the chapel of San Niccolò in the palace of the Doges. It is the more instructive to follow him in his treatment of this religious episode, because we watch his progress and the expansion of his practice during a period in which the chronology of his pictures does not as yet begin. We are told by old guides that he painted two scenes from the legend of St. Jerome in the school of San Girolamo at Venice in 1464,² and a Crucifixion in monochrome at the Carità in 1472,³ but there is

¹ Brera, No. 214. Wood, half-lengths of life-size, tempera, originally in the Zampieri collection at Bologna, inscribed on a longitudinal scrip fastened to a parapet of white marble: "Hæc fere quum gemitus turgentia lumina promant. Bellini poterat flere Joannis opus." The treatment is very careful; form suggested by hatching; the hands long and lean; the outlines broken; the tempera sharp, being probably bared to the quick by cleaning, as in past years the surface was much more dim and in harmony than now. The ground is seen through the colour in every part, but chiefly in the distance; the blues all blackened, and in part renewed.—An Ecce Homo, half-length, once in possession of Signor Molteni at Milan, suggests similar remarks. It is a small panel, with the half-length of the Redeemer in a square sepulchre, and is part of a predella, signed "Joannes Bellinus." [* This painting is now in the Museo Poldi-Pezzoli at Milan (No. 624).]

² Venice, Scuola di San Girolamo. Subjects, St. Jerome at the Convent-door, and St. Jerome in his Study. This is the school in which Luigi Vivarini and Carpaccio also painted. See Vasari (iii. 163 sq.), Sansovino (*Ven. Descr.*, p. 176), Boschini (*Le Ric. Min.*, Sest. di Canar., p. 44), and Ridolfi (*Le Marav.*, i. 85). This school is now the "Ateneo."

* The authors have confused the Scuola di San Girolamo, near San Fantino, with the other scuola dedicated to the same saint and situated near the church of San Girolamo. It was the latter scuola which contained the paintings by Bellini, Vivarini, and Bastiani (not Carpaccio); it is now in great part demolished.

³ We have it on the evidence of Boschini (*Le Ric. Min.*, Sest. di D. Tiro, p. 37), and of Ridolfi (*Le Marav.*, i. 86), that Giovanni painted in 1472 also the Crucified Saviour, the Marys, and Doctors of the Church in monochrome in the refectory of the convent of the Carità at Venice. [* In 1470 the Scuola Grande di San Marco

nothing extant of these dates except the Pietà of 1472 in the Ducal Palace.¹ Comparing it with those which have been previously noticed, and bearing in mind the barbarous injuries inflicted in past days, we observe that Giovanni Bellini has already tried to use oil medium; that though he clings to the unattractive faces and vehement mouthing of Mantegna, he introduces more natural feeling into grouping; a more correct, firm, and searching method into drawing and modelling, and very marked expression in the play of features. It is an art not unlike that of Bartolommeo Vivarini at this time, or Gentile's seven years before, and still reminiscent, as regards arrangement, of Jacopo.² Having thus followed the changes of Giovanni's style in the repetition of a single incident, we shall find an obvious advantage in pursuing the inquiry further, especially as it takes us in a wide circuit through the churches and galleries of the Continent. We come upon the next example of a Pietà in the sacristy of the cathedral of Toledo in Spain, where the Saviour is depicted sitting in the sepulchre with his right hand resting on its upper slab, his left held by St. John, and his frame supported by the Virgin, whilst

ordered from Giovanni Bellini a picture of the Deluge (see Molmenti, *Studi e ricerche*, pp. 129 sq.). He does not seem to have executed the painting, for the Scuola in 1482 gave the same commission to Bartolommeo Montagna.

¹ Venice, Ducal Palace. Canvas, transferred in the time of Boschini (*Le Ric. Min.*, Sest. di S. Marco, p. 50), of Zanetti (*Pitt. Ven.*, pp. 48, 49), and others, to the rooms of the "Magistrato dell'Avogaria" in the Ducal Palace, and still preserved there; formerly dated, according to Zanetti, 1472. It was transformed into a square picture in 1561, by order of the nobles, Gio. Antonio Bon, Francesco Pisani, and O. Valier, whose arms are on the frame placed at that time round the picture. On that frame, too, one reads: "MDLXI renoyatum." The square sepulchre rests on the foreground; on its edges stand two bronze candelabra and a lighted taper. The torso of Christ is raised by the Virgin and Evangelist (half-lengths); to the left, the kneeling St. Mark; to the right, St. Nicholas in episcopals in a similar attitude. Distance, a hilly landscape. On a scrip fastened to the front of the sepulchre are the words: "Johannes Bellinus." The ground, distance, and most of the draperies are repainted; the head of St. Nicholas and part of that of the Evangelist similarly treated. The lights in the flesh generally are re-stippled, and the outlines are in many parts altered by impinging of the new ground-colour. For the rest, the figures are bony and lean, the drapery Mantegnesque, and the outlines broken; the forms are very marked and searched out with over-anxious care. The mouths are open, the features cornered. The St. Mark is in mask and type like a figure by Jacopo Bellini. Not a word to be said as regards colour.

² Jacopo drew the subject with numerous figures, at p. 23 r. of his sketch-book at the British Museum.

three male and female saints are spectators in rear.¹ The difficulties of oil medium are in part overcome, and there is a sensible improvement in the rendering of form, as well as in suggesting regular action and genuine grief; but the colour is dim and flat, and as yet lacks richness. Another repetition, with a variety in the attitude of the Virgin, is that preserved in the Stuttgart Museum, where we revert in some measure to the fault of grimace; though technical handling would point to the same period of execution as at Toledo.² Passing rapidly over an unsatisfactory replica, with the bust of a donor in the foreground, once in the Weyer collection at Cologne and now in the gallery of Warsaw,³ we shall find a more symmetrical Pietà at the Berlin Museum in which the helping hand of Basaiti is revealed,⁴ and a Christ between the Virgin and Evangelist belonging to the same

¹ Toledo Cathedral. Wood, in its old frame, half-lengths, almost of life-size. On the side of the tomb the words: "Joannes Bellinus." The panel is split in three places, and an abrasion runs horizontally across the eyes of the Evangelist and a turbaned figure near him. In addition to the Saviour supported by the Virgin and the two personages above-named, there is a saint to the left, and the head of a female between that of Christ and the man in a turban; distance, a simple landscape. The sacristy of Toledo Cathedral is very dark, and the picture difficult to see. [* It is now in the Museum at Toledo.]

² Stuttgart Museum, No. 430. Wood, 2 ft. 6 in. by 3 ft. 3 in.; originally in the Contarini Palace, subsequently in that of the Barbini at Venice; signed on the face of the tomb: "Joannes Bellinus," but the letters are retouched, as are the faces of the saint to the left, and of an old man between the Virgin and Evangelist, at the Saviour's left and the Virgin's right hand. The latter supports and looks down into the face of Christ (half-lengths). At Venice the piece was grimed by old varnish. It is now cleaned out of harmony. Treatment as at Toledo.

³ Warsaw Museum. Canvas, with the false signature "Gentilus Bellinus Venetus, 1486." Purchased in 1862 from the Weyer collection for 1,775 francs. See *Journal des arts*, 1862, p. 167. The Virgin and Christ (half-lengths) are in similar attitudes to the foregoing; the attendant saints vary. On the right a bust of a priest in profile. It is not absolutely certain that this is by Giovanni Bellini. It is of the same period as the last-mentioned, and certainly not by Gentile.

⁴ Berlin, No. 6. Wood 1 ft. 11 in. by 2 ft. 8 $\frac{3}{4}$ in. The left hand of the Saviour is supported here by the Magdalen. The Virgin is behind to the left, and three saints attend (half-lengths). The signature in the upper corner to the right is mutilated, and would read best as "Marcus Baxaiti." The vehicle is oil, and the surface horny; the flesh is bricky, and the shadows earthy. The picture would mark a period of change in Basaiti, from the style of Luigi Vivarini to that of Giovanni Bellini. The name in the Berlin Catalogue is therefore incorrect. [* This picture is now officially ascribed to Basaiti.] No. 3 in the same gallery, a Christ in Benediction, is a poor school-piece.

institution, in Bellini's more advanced manner, remarkable for having been copied by the younger Donato and other minor artists.¹ In the gallery at Padua, the composition of Toledo seems to have been adopted by a follower of Mantegna.² The latest phase of art illustrated in this series is exhibited in an unfinished sketch at the Uffizi, where, without completely losing the Mantegnesque character, the master has obviously gained in compression, in effect, in flexibility, and in the use of the new vehicle.³ We shall probably remain within the truth in assuming that most of these panels date previous to 1486, and are earlier than the great altarpieces of San Francesco at Pesaro or San Giobbe at Venice. And it is worthy of note that, in their production, Bellini showed himself not averse from returning constantly to the same theme.⁴ Far otherwise was it with a subject of which there are several editions in various galleries, the subject of the Circumcision. Of this Bellini created the great original which passed from the Orleans Gallery to the collection of the Earl of Carlisle at Castle Howard.⁵ The venerable Simeon, bearded and dressed in splendid variegated vestments, stoops

¹ No. 4, Berlin Museum. Wood, 2 ft. 3 in. by 2 ft. 9 in., from the Solly collection; subject, Christ between the Virgin and St. John (half-lengths); the head of Christ damaged, and the surface generally altered and dimmed by restoring. The date of this piece is later than that of examples previously described. Distance, sky.

² Padua Gallery, No. 26. Originally in the Capo di Lista collection at Padua; a picture smoked up by glazes, and of heavy impasto, but of ruddy tinge (half-lengths).

³ Uffizi, No. 581. Canvas, life-size. This is a picture of effect with broad liquid shadows, but the faces have the look of the old Venetian time, and the proportions of the frames are small. The flesh is living even in the Saviour, and of fair flexibility. The figures are all drawn with the graver on the gesso, and are prepared in monochrome like the St. Barbara of J. Van Eyck in the Antwerp Gallery. This was originally in the Aldobrandini collection at Rome—engraved in Rosini, pl. lxiv.

⁴ One of the above is perhaps that mentioned by Ridolfi (*Marav.*, i. 94) as in the Angeli at Murano. [* Three other pictures of this subject date probably from 1460-70. One belonged to the late Dr. Ludwig Mond; another, in the Communal Gallery at Rimini, is undoubtedly the Pietà which Vasari (iii. 170) says Bellini painted for Sigismondo Malatesta, Lord of Rimini (d. in 1468). Cf. Marcheselli, *Pittura delle chiese di Rimini*, p. 31. The third of these paintings is in the Kaiser Friedrich Museum at Berlin, No. 28. See Fry, *ub. sup.*, pp. 25 sq.]

⁵ No. 125, Castle Howard, formerly in the Orleans collection. Wood, figures one-third of life, ground dark; on a scrip the name: "Joannes Bellinus." The flesh of the Child and that of the two females to the right are injured by cleaning. The general tone is even over all, of a low key, and shows the use of general

over the Infant in the arms of St. Joseph; the Virgin, and a male and female saint with a pearl-embroidered cap, being mere witnesses of the ceremony. The technical treatment here suggests the period to which we owe the *Pietà* of Toledo. The males are put in with high surface-shadows, the females with a bed of impasto for high lights. There is a pleasant diversity in tints of dresses and cloths harmoniously decorated with stripes. The masks are still heavy, the forms curt, the extremities unselect, and the drapery broken; but the drawing is simple in its lines, and a glow is imparted to the whole by the use of an uniform glaze—a proof of further progress in the application of oil to painting. Of this important work we have one copy, probably by Catena, in the Leuchtenberg Gallery at St. Petersburg;¹ another by Marco Belli, in the Museum of Rovigo;² a third at Grosvenor House;³ a fourth, reminiscent of Catena or Bissolo, in the Doria Palace at Rome;⁴ and three more at Pavia,⁵ Vienna,⁶ and Venice.⁷ In course of time this episode was modified, and became the Presentation of Christ to

glazes; there is a consequent want of light, but what there is comes through from the underground. [* The Earl of Carlisle presented this picture in 1895 to the National Gallery (No. 1455). It is now generally held to be the work of some pupil of Giovanni Bellini; it is certainly too weak for the master himself, notwithstanding its merits both of colouring and of characterization.]

¹ Leuchtenberg Gallery, No. 68, under Giovanni Bellini's name, 2 ft. 5 in. by 3 ft. 2½ in., and of the same size as the Castle Howard example, but injured, the light yellow washy colour being a little rubbed down (half-lengths). [* The Leuchtenberg collection is now dispersed. This picture is reproduced in *L'Arte*, vi. 339.]

² Rovigo, No. 80. See *postea* in Marco Belli.

³ Grosvenor House, No. 95. Wood, under the name of Giovanni Bellini. This is an old Venetian copy of Marco Belli's copy—of an even glowing tone.

⁴ Rome, Doria Gallery, No. 121. Figures half life-size (half-lengths). Raw, a little red and empty in colour (wood). See *postea* in Bissolo.

⁵ Pavia, Galleria Malaspina, No. 35. This is a feeble and much-damaged copy on panel, and under Giovanni's name.

⁶ Vienna, Czernin collection. Wood—a more modern copy even than the foregoing, but likewise called Giovanni Bellini.

⁷ Venice, atelier of Signor Paolo Fabris. Wood, assigned to Giovanni Bellini, but copied from the Marco Belli at Rovigo. [* No longer traceable.] One of these Circumcisions is, perhaps, that once preserved in San Giorgio Maggiore at Venice. (Cicogna, *Isor. Ven.*, iv. 386-8). [* There exist some copies of Bellini's Circumcision beyond those mentioned above; one belongs to Mr. John Stogdon of Harrow, another was in the Goldschmidt collection in Paris which was sold by auction in 1898.]

Simeon; the Infant being naked in the Virgin's grasp, before Simeon in prayer, in presence of Joseph and another saint. No doubt this modification was due to Giovanni Bellini, but we may conjecture that his first cast of it was lost; for the numerous adaptations that remain seem unworthy of his hand. That which of all others most approximates to Giovanni Bellini is preserved in the Imperial Gallery at Vienna, and has been changed from a square to a round; its present condition almost precluding a correct opinion.¹ Mansueti, Lazzaro Bastiani, or Catena copied it in a panel at the Berlin Museum,² and there are three or four more repetitions of various shades of beauty in the Correr Palace,³ the Communal Gallery at Padua,⁴ and the galleries of Vicenza⁵ and Crespano.⁶ But the Paduan specimen gains interest from its connexion with an artistic forgery. For a considerable time the name of Giovanni Bellini, inscribed on a

¹ Vienna, Imperial Gallery, No. 15. Wood, 2 ft. by 3 ft. 7 in. This is probably a school-piece, almost entirely rubbed down, the best preserved head being that of Simeon. The Child is injured in addition by restoring. The colour receives light from the underground, but is now yellowish in the flesh parts, and blind (half-lengths).

In the same room, No. 14, is a Virgin and Child in a landscape with SS. James, Joseph, and John, and a male and female donor, the male repainted. This may be a picture by Girolamo da Santa Croce or Previtali (half-lengths).

² Berlin Museum, No. 36. Wood, square, under the name of Giovanni Bellini, but less in his manner than that of Vienna, the tone being hard, opaque, and dusky (half-lengths). [* Now officially recognized as a copy.]

³ Venice, Correr Museum, Sala II., No. 57. This panel, 3 ft. by about 2 ft. 3 in., is an exact repetition of that of Berlin. The tone is also of a dusky olive, and the draperies are coarsely treated (half-lengths). [* When, some years ago, the picture under notice was cleaned, there was brought to light the signature "Vicentius de Tarvixio discipulus Ioannis Bellini." This and the following painting are therefore works by the same artist, who, contrary to our authors' theory, is not identical with Vincenzo Catena. His full name is Vincenzo dalle Destre. See *postea*, p. 254, n. 1.

⁴ Padua Museum. This panel (half-lengths) is full of holes and almost ruined, the female on the left being least injured. The tone originally must have had a fair glow; the types are reminiscent of those in a picture assigned to Giovanni Bellini in the church del Redentore at Venice, representing the Virgin, Child, St. John the Baptist, and St. Francis, or of a Virgin and Child by Giovanni Bellini in the Baring collection. It might have been doubted whether the picture, as it now stands, could even have been by Catena; but the Catena of the Liverpool Gallery leads up to this.

⁵ Vicenza Gallery. Same subject, wood, and ruined (half-lengths).

⁶ Crespano. This also is all but destroyed, but is an unimportant copy under Giovanni Bellini's name (half-lengths).

cartello, was supposed to vouch for the genuineness of the work. During a recent cleaning, it was observed that the inscription came away, leaving bare the words "Vincentius de Tarvixio p." Comparing the style with that of other Venetian pieces, we come to the conclusion that this panel was executed by Catena, whose Christian name is also Vincenzo; and we learn to claim as one person the painter of this and numerous other easel pictures, and an assistant of the Bellini at the great Hall of Council in Venice.¹ Francesco Bissolo altered the arrangement of Catena for San Zaccaria of Venice,² as a prelude to further variety in a Presentation at the Academy of Venice,³ and taking as his model a much finer one, impressed with most of the characteristics of Giovanni Bellini, now in the Bernasconi collection at Verona.⁴

During this period also a great number of panels representing the Virgin and Child alone were completed by the untiring

¹ See *postea* in Catena.

² Venice, San Zaccaria. This panel was done for an altar in the choir, erected to the memory of Pietro Cappello after 1524. It is therefore needless to point out that the opinion of Zanotto (*Pinac. Ven.*, fasc. 8), who assigns the work in accordance with tradition to Giovanni Bellini, is, on this ground alone, difficult to maintain. There is a new background here, of a colonnade and landscape, with the left-hand figure of a female introduced so as to destroy the 'balance of the composition. The colour is feeble (half-lengths).

³ Venice Academy, No. 93. But see *postea* in Bissolo.

⁴ Verona, Bernasconi collection. [* Now Museo Civico, No. 80.] This canvas, described by Ridolfi (*Le Marav.*, i. 96) as belonging to the collection of the Muselli family at Verona, is signed on a scrip: "Joannes Bellinus." [* The picture which Ridolfi mentions was a Circumcision; it is probably identical with the one at the National Gallery. See Campori, *Raccolta di Cataloghi*, p. 181.] There is much of Giovanni's vigour and spirit in the work; though one might suppose that the careful outline and treatment are those of an assistant. The scene is laid in an interior, and the female figure to the left carries the doves (half-lengths). Dal Pozzo and Ridolfi (*Pittori Veronesi*, p. 283; *Le Marav.*, i. 96) mention a Virgin, Child, SS. Peter, Paul, and a kneeling figure, which had been in the Muselli and Sereghi collections. This piece, which according to Ridolfi was a diptych with St. Vincent Ferrerius and St. Francis on the outer side, is not to be found; any more than a portrait of Giovanni Bellini in the Muselli, and a full-length St. Helen with the Cross in the Bonduri Palace at Verona. [* The central compartment of the first-mentioned altarpiece is apparently a picture which in 1895 belonged to the Earl of Ashburnham (see Gronau, in *Repertorium*, xviii. 231). It is signed "Johannes Bellinus MCCCCCV"; Mr. Berenson attributes it to Catena (*The Study and Criticism of Italian Art*, i. 130). A replica of it is in the Stuttgart Gallery (No. 432). The shutters are missing.] Likewise missing is a Nativity (Dal Pozzo, p. 291) in the Fattori Palace in the same city.

industry of the master, who sometimes kept up the old custom of gold grounds, or exchanged them for landscapes. In most of these he preserved the traditions of his school, reproducing perhaps, at the bidding of a patron, an old Madonna sanctified by the veneration of previous generations, yet always adding something of the spirit of his own age to creations that were never without charm. It is very probable that his atelier contained a stock of such things with which he satisfied the demands of casual purchasers, and that he sold indiscriminately the harvest of the year or that of previous seasons. Such a theory alone would explain how comparatively early altarpieces were publicly exhibited later; and thus it no doubt happened that, when the remains of Luca Navagero, Governor of Udine, were transferred to Santa Maria dell' Orto at Venice in 1488, Giovanni Bellini furnished one of his "antiques" for the ornament of the tomb. Here, indeed, we may admire the graceful action and regular face of the Virgin, the comparatively simple outlines of the parts, and the delicate shape of the hands; but the Mantegnesque expression in the Child's face, the disproportion of its limbs, and the flat emptiness of the tempera are conclusive as to the remoteness of the date at which the panel was completed.¹ That it was customary to repeat might be proved by the existence of a counterpart to Luca Navagero's Madonna, now belonging to Mr. Mündler in Paris²; but there is copious evidence of the fact in other replications, such as the Virgin and Child in the Communal Gallery at Rovigo, which is the counterpart of that in the Museum at Treviso catalogued as Andrea Mantegna, and that of the Lochis Gallery, which merely changes the point from which the same group is depicted. At Rovigo the sacred incident only differs from that represented

¹ Zanotto (*Pinac. Ven., ub. sup.*, fasc. 15) would have his readers believe that the Virgin and Child of Luca Navagero's monument was done shortly before 1488, but the style of the picture contradicts his theory. Wood, about 2 ft. 6 in. by 1 ft. 8 in., on gold ground, over which a green hanging falls; on the gold ground the ciphers: "M. F. e. V. I. C. X. C."; signed on a scrip at the base: "Joannes Bellinus." This piece is noticed by all the Venetian guides and chroniclers (half-lengths).

² Paris, Mr. O. Mündler. This also is a tempera on panel, on gold ground, with a damask violaceous hanging, about half life-size, signed like the foregoing (half-length). [* The painting under notice subsequently belonged to Prince Napoleon, and was included in the sale of his pictures at Christie's in 1872. It is reproduced in the *Gazette des Beaux-Arts*, ser. i., vol. xx., pl. facing p. 286.]

at S. Maria dell'Orto by a novel turn in the head of the Virgin, who bends over the face of the Child; but the forms are more pleasing, the flesh-tone is brighter, and grace is more delicately allied to nature than of old.¹ At Treviso, where restorers have played their well-known part, we see but a ruin which must originally have been very attractive;² and at Bergamo we shall only mark an additional plumpness reminiscent to a certain degree of Bartolommeo Vivarini.³ Three or four Virgins of a similar kind, slightly varying from the above in the motive principles displayed in the action, are those of the galleries at Venice, Berlin, Milan, and Pavia: the first, a good school-picture;⁴ the second, interesting for the affectionate tenderness of the Virgin;⁵ the third, remarkable for having been executed in the mixed medium of tempera and oil,⁶ with a severe but well-blended and pastose touch like that of a Pietà in the gallery of the Vatican at Rome, concealed under the name of Mantegna.⁷

¹ Rovigo, No. 109. Wood, tempera, restored in oil, signed like the last on a scrip fastened to a marble parapet. The distance here is a landscape (half-length).

² Treviso. The Child here is in benediction; the distance a landscape. The flesh is all repainted and stippled up anew (half-length). [* Yet another replica of the Santa Maria dell'Orto Madonna is in the Kaiser Friedrich Museum at Berlin (No. 10A).]

³ Bergamo, Lochis Gallery, No. 140. Wood, tempera, half-life, signed like the previous ones; behind the group a green hanging. The Child, which looks up to the Virgin's face, is altered by restoring (half-lengths).

⁴ Venice Academy, No. 583, under "School of Jacopo Bellini" [* now ascribed to Giovanni], originally in the Magistrato del Monte Novissimo—a school-piece much changed by restorers (see Boschini, *Le Ric. Min.*, Sest. di San Polo, p. 24) (half-length).

⁵ Berlin Museum, No. 10. Wood, 1 ft. 8½ in. by 1 ft. 4½ in., on gold ground (new). The Child is in its shirt; the flesh injured (half-length). [* An earlier version of this composition is in the Morelli collection at Bergamo (No. 41).]

⁶ Brera, No. 216. Wood, on gold ground, with the Greek ciphers as before, and a red hanging behind the Virgin. The Child here stands erect on the parapet and holds a piece of fruit (half-length). [* Two Madonnas in the Museo Civico of Verona (Nos. 77 and 110) were probably executed not long after this picture.]

⁷ Pavia, Malaspina collection, No. 33. This panel is small; on the parapet on which the Child stands, holding a flower, is a scrip with the words: "Joannes Bellinus, p." The Virgin's left hand rests on a book. This would be a very beautiful tempera, were it not altered by a restoration which, though careful, is not the less destructive of originality. The Virgin is graceful and noble, and recalls the later one of the Frari (1488). There is still something in the drawing reminiscent of the Mantegnesque and of Bartolommeo Vivarini. The distance is sky (half-length).

We shall notice finally, amongst the less important masterpieces of the time when the system of tempera still prevailed, the beautiful Virgin adoring the Child asleep on her knee, at the Venice Academy, in which Bellini, whilst appropriating an incident frequently used by the Muranese artists, shines forth as their superior in simple unaffectedness and delicacy.¹

Looking back and surveying the general features of Giovanni Bellini's career up to this moment, we observe that his practice is large and his experience increasing. Though gifted with the fibre of a colourist, he had been thrown by circumstances into a path which made colour unimportant and secondary—hence his concentrated attention upon form and expression; but in this one-sided cultivation he remained behind Mantegna. He mastered, it is true, the application of perspective to the human frame, and was impressed with the proportional divisions illustrated in the antique; his drawing was searching, and he gave a plastic character to drapery; but he was not at first a perfect draughtsman, nor did he approximate to any ideal. A vulgar realism was conspicuous in personages, the action of which was equally strained and exaggerated.² But these faults were subsequently corrected in a considerable measure; with longer experience came skill, simplicity, precision, and refinement—skill in giving spontaneous effect to groups, simplicity in casting drapery, precision in defining outline, refinement in selection. So long as Bellini struggled through the experiments of oil medium, he failed to assert his superiority as a colourist; but he might have achieved fame in the more severe and difficult path of grand composition and lofty style. That he was on the point of reaching a very high level in this respect we may judge

¹ Venice Academy, No. 591 (full length). The Virgin sits in a high-backed and broad-seated throne (distance of sky renewed, blue mantle repainted); on a scrip in front: "Joannes Bellinus." This is a panel in tempera colours originally in the Magistrato della Milizia di Mare. The forms are slender and regular, the hands delicate, the drapery still broken in the Mantegnesque style. The tempera is abraded, but was from the first dry, the lights being hatched up warmly.

² We have seen enough to convince us now of Vasari's injustice when he says (vii. 426 *sq.*) of Giovanni Bellini: "Per non avere studio di cose antiche, usava molto, anzi non altro che il ritrarre qualunque cosa faceva dal vivo, ma con maniera secca cruda e stentata." What a curious mixture of truth and prejudice there is in these remarks!

from the success of his vast tempera of the Virgin and Saints produced shortly after 1472 for a chapel of SS. Giovanni e Paolo.¹ Even in the days of Aretino and of Dolce, panegyrists of a bolder and more modern Venetian art, there were none who denied the great merits of this noble work;² and were it not that years and surface-daubing disfigured it at last, the judgment of our day would have confirmed the verdict of the sixteenth century. Now that a necessary cleaning has revived some of the original touches, we become satisfied with the truth of historians who affirm that the medium employed was tempera;³ and we agree with Vasari, "that this was one of the best creations up to this time in Venice."⁴

If the word *grandiose* were applicable to any Venetian picture, it would be appropriate here. We have before us a grand manifestation of skill by a man who is a master of his craft, representing a school rising to greatness—the first superior effort of an artist who has gone through every sort of probation and reached maturity. Giovanni Bellini had not as yet looked at painting with any other object than the illustration of its rarest qualities, proper distribution, movement, light and shade. There was still in him the striving to give art an impress of supreme dignity and solemn purpose by dint of analytical power, and by the application of scientific principles.

In spite of some primitive formalism in the group of the Virgin supporting the Child erect on her knee, an imposing effect is created by the rich throne on which she is seated, and the tall portico through which the sky and its white-lined clouds appear. Telling as regards the groups and architecture is the low centre of vision, which justifies the position of the panel

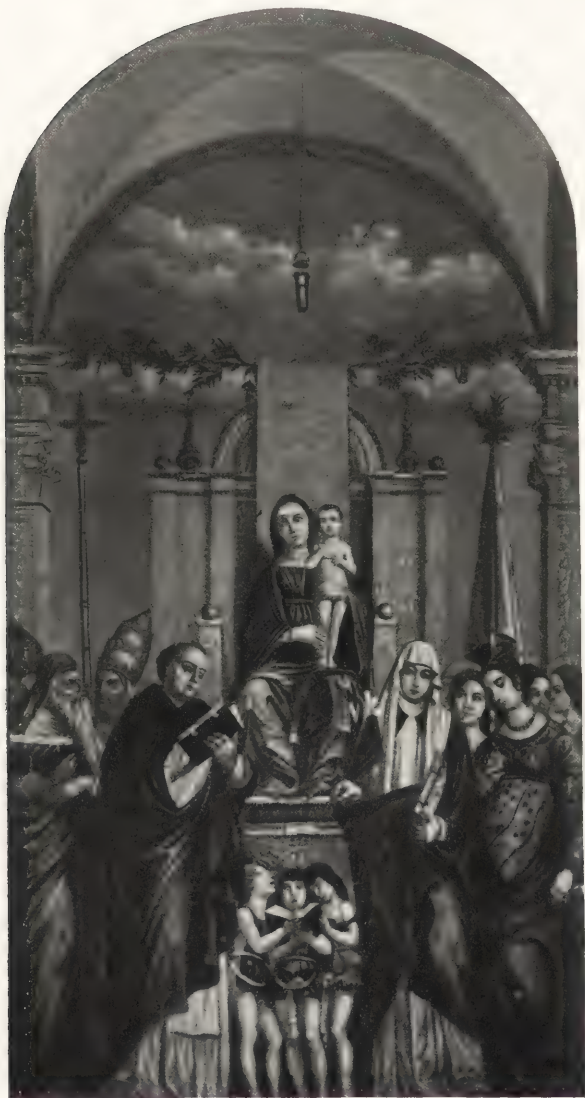
¹ Agiletti, *ub. sup.*, and Zanotto (*Pinac. Ven.*, fasc. 15) say after 1464, and before the arrival of Antonello, ergo before 1472. But Bellini may have hesitated, even in 1473, before painting a large altarpiece in the new medium with which he was imperfectly acquainted. [* Mr. Fry points out that—as far as one can judge from reproductions—the types and folds of drapery observable in this picture make it probable that it was executed as late as in 1480–85 (Fry, *ub. sup.*, p. 32). As for the date of Antonello's arrival in Venice, see *antea*, p. 41, n. 2.]

² Their praise is cold and unwilling, but still praise (see Dolce, *Dialogo della Pittura*, reprint of Milan, 1863, p. 2).

³ Sansovino, *Ven. Descr.*, i. 65.

⁴ Vasari, iii. 155.

GIOVANNI BELLINI



THE VIRGIN AND CHILD WITH SAINTS.

From a photograph of a drawing of the lost altarpiece at SS. Giovanni e Paolo, Venice.



on an elevated altar. Rich and powerful is the tone, as if varnish vehicles had been used. On one side, St. Thomas Aquinas, bending over the leaves of his book, St. Gregory in a tiara, St. Jerome with long and copious beard; on the other, St. Catherine of Siena, the Magdalen, and other female saints, all individual in attitude and thought, as well as in face and expression; between them, three slender boys singing from a book—soprano looking up, bass looking down, tenor straight—reminding us more than any others in Bellini of those beautiful children with which Donatello decorated his monuments at Padua or Florence. Classic in proportion, the figures are outlined without any unnecessary accident of contour—a very noteworthy improvement on the exaggerated searching of the earlier period. In easy attitudes and united by holy thought, they are clothed in dress of becoming cast, and stand in natural contact in the average size of the human body. Correct in their articulation, the extremities combine both delicacy and power; and here and there considerable ingenuity is shown in giving a novel and unexpected turn to folds of drapery.¹ Except in the altarpiece of San Giobbe, which illustrates the culminating point of his career, Bellini never kept this level after. The fascination of tinting absorbed his spirit so completely at last that he forgot, as we shall forget in the contemplation of his richly coloured canvases, the gradual substitution of harmony of tones for the simpler and severer principles which are the groundwork of all true art. But though the Virgin of SS. Giovanni e Paolo only charms by the soberer gifts of the composer and draughtsman, it stands in the Cappella del Sacramento by the side of Titian's Peter Martyr, and bravely challenges comparison. It settles once for all the contest between the

¹ Venice, SS. Giovanni e Paolo. This great panel was in past times entirely repainted in oil, and had become so dim as to be hardly visible. Much of the daubing was subsequently removed; but the surface required and underwent necessary restoring, *e.g.* in the mantle of the Virgin, St. Jerome, St. Catherine, and the Magdalen, and the feet of the three singing boys. The figures are life-size, very strongly outlined; on a scrip fastened to the plinth on which the throne rests are the words: "Joannes Bellinus p."—The altarpiece in this church, called "tavola di S. Vincenzo," and assigned by Sansovino (*Ven. Descr.*, p. 65) to Bellini, we shall see is not by him.—A Virgin and Child described by Boschini (*Le Ric. Min.*, Sest. di Castello, p. 62), in the Cappella San Giacinto of this church, is now missing.

rival ateliers of Murano and Venice, and places Giovanni Bellini in advance of Bartolommeo and Luigi Vivarini.¹

The period immediately following the completion of this masterpiece was marked by numerous efforts to add perfection in the use of mediums to previous acquirements. Thus one of the small Virgins of the old Contarini Gallery, now in the Venice Academy, affords a grave and chastened combination of attitude, marred by defective treatment in oil and a blind red surface;² whilst a similar piece at the Berlin Museum exhibits increased freedom in sombre pastose handling, without any novel transparency of colour.³ A finer illustration of this struggle in Bellini is the Pietà in the gallery at the Vatican, long assigned to Mantegna, but really an important link in the chain connecting the art of 1470 with that of 1480. Mantegnesque undoubtedly is the form and its perspective rendering; Mantegnesque, the substantial breadth and rigidity in Joseph of Arimathea, Nicodemus, or the masculine Magdalen. But Bellini

¹ Since these lines were penned, the masterpiece of Titian and the masterpiece of Bellini have both fallen a prey to fire. They perished in SS. Giovanni e Paolo on the night of Aug. 16, 1867.

² Venice Academy, No. 594. Wood, about 2 ft. 4 in. by 1 ft. 8 in. (half-lengths). The Virgin holds the Infant erect on a ledge of veined brown marble, on which a scrip is fastened, bearing: "Joannes Bellinus." Besides being imperfectly treated in oil, this panel is cleaned and repainted, especially in the flesh of the Virgin's face. The tints are raw, and done at one painting; the landscape distance fair enough, varied in tint, and firm in touch. [* We may associate with this picture two other Madonnas, one in the Turin Gallery (No. 157, signed "Joannes Bellinus") in which the type and pose of the Virgin are practically the same as in the Venice example, the other in the Metropolitan Museum of Art at New York (signed "Joannes Bellinus"; see Fry, in *Bulletin of the Metropolitan Museum*, iii. 180 sqq.).] We may mention here the Virgin and Child with the donor, St. Paul reading, St. George, and two female saints, formerly under Giovanni Bellini's name, in the Pourtalès Gallery in Paris—a somewhat raw and hard production, of which we shall not give a decided opinion without seeing it again. It was sold at the Pourtalès sale in the spring of 1865 for 40,600 francs, or more than £1,600, which might speak for its genuineness. [* It was resold in 1871 at the Salamanca sale in Paris, and now belongs to Mr. J. Pierpont Morgan of New York. The editor believes this picture to be by Bartolommeo Veneto. See a note in *The Burlington Magazine*, xvi. 342 sq.]

³ Berlin Museum, No. 11. Wood, 2 ft. 5½ in. by 1 ft. 8½ in., from the Solly collection. The Child here also in benediction, and holds a pear; the landscape is intercepted in part by a flowered red hanging. The whole injured by restoring; signed, "Joannes Bellinus" (half-length). [* This picture seems too weak for Bellini himself; it has considerable resemblance in style to the works of Niccolò Rondinello.]

GIOVANNI BELLINI



Alinari photo.

PIETÀ.

[Rome, Vatican Gallery.]



was never more prone than at this epoch to impart stern energy and force to his impersonations. Bellinesque, on the other hand, is the contrast between those figures and the slenderer one of the dead Redeemer; Bellinesque, the solid mass of light and shade in juxtaposition; and, above all, the low powerful brown tone, with its well-blended and half-opaque impasto, betraying the use of vehicles contemned and unused by Mantegna.¹

The master's capital achievement in this phase is, however, a vast Coronation of the Virgin commissioned for the church of San Francesco of Pesaro,² in which he makes light of the intricacies of the new technical system. He had as yet seldom attempted anything so important as the life-size Redeemer and Virgin, accompanied by St. Peter and St. Paul, St. Jerome and St. Francis; the main subject being enclosed in a rich frame of wood, encased in pilasters with niches containing saints, covered with a deep gilt entablature, and resting on a predella of seven pieces. Quaint is the throne on which the Saviour and Virgin are seated, the latter bending to receive the crown. It is an open rectangular bower of stone, faced with coloured marbles and decorated with white friezes, behind and through which a hilly landscape and a sky full of red and blue cherubs are visible. Plump and pleasing in Bellini's homely type, the Virgin contrasts well with the Saviour, whose movement recalls the finer creations of Ghirlandajo; whilst the comparative rigidity of the face and the broken crush of the brocade dresses are compensated by the natural truthfulness of the extremities. Weighty and grave are the apostles, with a strong accent in the marking of their features and draperies, and a slight transition from light to shadow. Wild in character, yet softened by tender thought, is the mask of St. Jerome, monkish and clean that of St. Francis. On a smaller scale, but equally effective, the eight saints in pilaster niches are full of calm energy, the Baptist wiry and unkempt, the stern precursor of an ideal dear in after-years to Titian; St. George on his pillar with the red-cross banner, in a classic

¹ Rome, gallery of the Vatican. Wood, kneepiece, with figures about life-size; a sky the white clouds of which are repainted. There are fragments only of the Christ's nimbus. The face of the Magdalen is greatly changed by restoring. The colour is of a low brown tinge, very much blended, but of stiff texture and brownish in the shadows.

*² Lately removed to the church of Sant' Ubaldo in that town.

attitude revealing Giovanni's familiarity with Donatello's sculpture and Mantegna's wall distempers. The predellas alone would have given Bellini fame, so spirited and powerful is the action, particularly in the Conversion of St. Paul and the Crucifixion of St. Peter, so tasteful the colour. Remarkable, in conclusion, is the fact, that the larger piece is of a low brown tinge, with shadows somewhat distinctly marked, betraying Giovanni's ignorance as yet of certain rules of glazing, and showing that he worked off the several parts at one painting; whereas the predellas and the landscape already exhibit some of that richness which prepares us for the style of Giorgione and Titian.¹

From the date of this work to the moment when the Transfiguration in the Museum at Naples was completed, but a short time can have elapsed; yet in the interval, or perhaps simultaneously, a small panel was finished which once belonged to the Contarini at Venice, and afterwards came into the hands of an English collector.² St. Francis coming out of a bower, to receive the stigmata, stands in a condition of momentary pain in the foreground of a valley enlivened with minutiae of every imaginable kind. Nowhere is a clearer insight to be obtained into

¹ Pesaro. The vast central panel, praised by Vasari (iii. 162) and Ridolfi (*Le Marav.*, i. 95), is 8 ft. 6 in. high by 7 ft. 11 in. broad; the pilaster saints each two feet. On the face of the polygonal step of the throne are the words "Joannes Bellinus." Amongst the saints on the left pilaster are St. Catherine of Alexandria, one with a censer, one without distinctive marks, and the Baptist; on the right, St. Chiara, St. Bernardino, St. Louis, and an aged saint. On the basement of the pilasters to the left, St. George fighting the Dragon; to the right, St. George on his Pillar. In the predella itself, beginning from the left: 1^o, the Conversion of St. Paul, with horses in classic style; 2^o, the Martyrdom of St. Peter; 3^o, the Nativity; 4^o, St. Jerome Penitent; 5^o, St. Francis receiving the Stigmata. A vertical split disturbs the effect of the principal figure of the Saviour in the Coronation; the background of the saint on the pillar is abraded. Though generally the mass of light and shade is well defined, there is still some lack of modelling in the transitions, and the result is in a certain measure flat.

² Originally in the house of Taddeo Contarini at Venice (Anon., p. 65), now the property of S. Dingwall, Esq., and exhibited at Manchester in 1857 (noticed by Lanzi, ii. 101, as in the Correr palace). Wood, oil, 4 ft. 7½ in. by 4 ft. high. On a scrip fastened to a stump of a tree on the left, the words "Joannes Bellinus." The general tone is still brown, opaque, and even, the sky overcast. [* This picture belonged subsequently to the late Miss M. A. Driver, and was lent by her trustees to the Winter Exhibition at Burlington House in 1912. Mr. Fry considers, we think rightly, that it is practically entirely the work of Basaiti (see *The Nation*, x. 657). It is to be noted that, according to the Anonimo, the picture was only "begun" by Bellini.]

GIOVANNI BELLINI



Alinari photo.]

[*Pesaro, Sant'Ubaldo.*

THE CORONATION OF THE VIRGIN.



Giovanni's efforts to represent with a still viscous medium and without much variety of tint the accidental changes in a sunless landscape, and at the same time to preserve his old feeling for gravity, dignity, and repose.

In the Naples Transfiguration, he makes the distribution subordinate to a general effect with less attention to the laws of composition than at an earlier period. The Saviour, between the prophets, is just rising from the ground; his regular countenance, encircled by locks riching falling on the shoulders, relieved against white clouds; his figure—of good proportions—in the broken folds of a winding-sheet;¹ the morning glow concentrated on his person, and casting its crisp long shadows from the projections; on the ground before him, the startled apostles, paltry and vulgar in face, and expressing wonder or fear in half-recumbent attitudes. They have been sleeping on the edge of a precipice overhung with wild vegetation and guarded by rustic rails; and they produce by no means a regular or satisfactory complement to the principal group above them. But Bellini seems aware that something must be done to counterbalance a conspicuous fault. He trusts in the first place to the effect of light on the central point of the picture, which is the Redeemer ascending; and he graduates the harmonies of his colour in the remaining personages and landscape so as to throw them as much as possible out of prominence; all this, however, in a low key of tone, imperfect in the modelling of the transitions from light to shade, brownish, even raw, but proving how nearly the subtleties of treatment were under command. To complete the charm, and cause us still further to forget imperfections, Bellini gives us an extensive view of a North Italian district, into the nooks and corners of which he leads us, showing the heights of the hills, their modulations and distance, by contrasts of tint and by atmosphere. One sees that summer is gone; an autumn day has broken; some trees have leaves, others are bare of foliage; the herdsman drives out his cattle at dawn; people meet, and oxen graze at the sides of a stream under the protection of

¹ A head of the Saviour, in type and character like this of Naples, signed "Joannes Bellinus" (wood), is in the Academy of Arts at San Ferdinando of Madrid, and may be that mentioned by Boschini (*Le Ric. Min.*, Sest. Dorso Duro, p. 36) as in the school of the Carità at Venice.

manorial towers. It is here at last that we find Giovanni Bellini great as a painter in oil, applying the secrets of manipulation brought over from the Netherlands by Antonello,¹ patiently entering into detail like the Van Eycks, not unmindful of the severe laws of science inculcated by Mantegna, remembering the rules of perspective familiar to Donatello and Uccelli; but using only so much of each as suits the free development of his own power and his delicate organization as a Venetian colourist.²

For a little while longer Bellini's course may be traced by the prevalence of strong brown tone and imperfect technical treatment in pictures, instances of which are to be found in the *Virgin and Child* at the National Gallery³ and the *Virgin between Saints* in the Staedel Museum⁴; but, in a very short

¹ We neglect as a fable the statement of Ridolfi (*Le Marav.*, i. 87) to the effect that Antonello's secrets in oil-painting were surprised by Giovanni Bellini disguised as a nobleman sitting for his portrait.

² Naples Museum, Room XV., No. 33. Wood, 5 ft. 8 in. by 3 ft. 9 in. On a card fastened to a post of the railing are the words "Joannes Belli." There is a patch of restoring on and about the Saviour's right hand.

* To the same period as the Coronation of the Virgin and the Transfiguration probably belongs a Resurrection of Christ, executed about 1478 for a chapel in San Michele di Murano, near Venice. This picture (which is now in the Kaiser Friedrich Museum at Berlin, No. 1177 A) is very remarkable for its beautiful landscape lit by the glow of the rising sun. It became a rich mine of motives for Bellini's followers. Our authors mention this work as being in the Casa Roncalli at Bergamo, and ascribe it to Previtali (*postea*, p. 278); but this attribution cannot be accepted on mere chronological grounds. See Bode-Ludwig, in the Berlin *Jahrbuch*, xxiv. 131 *sqq.*

³ National Gallery, No. 280. Wood, 2 ft. 11 $\frac{3}{4}$ in. high by 2 ft. 1 $\frac{1}{2}$ in., purchased from Baron Galvagna at Venice in 1855. The Virgin sits under a projecting roof hung with green, at the sides of which a landscape. The Child is about to take an apple from the Virgin's left hand. The tone is low; the faces pleasant; the forms a little short, and the drapery angular, though not without style. On a scrip, fastened to the veined marble screen, the words "Joannes Bellinus, p." (half-length).

* Close to this picture comes a Madonna in the Morelli collection at Bergamo (No. 41). These two works, the Frari triptych, the Sante Conversazioni at Venice (No. 613) and Madrid (No. 60), and the Madonna with a Choir of Cherubs at Venice (No. 612), all form a group in which the style of colouring is essentially the same and in which one type of the Madonna's head frequently occurs. They may be dated about 1485. Cf. Fry, *ib. sup.*, pp. 33 *sqq.*, and *postea*, p. 162, n. 1.

⁴ Staedel Gallery at Frankfurt, No. 35, from the Baranowski collection. Wood. The Virgin holds the Infant's left foot in her left hand. He turns towards the Baptist, a fine brown-toned type of the precursor; to the right, St. Elizabeth—half-lengths. The colour is transparent, and shows the stippling, especially in the Child. The surface is altered somewhat by cleaning. On the screen-base: "Joannes Bellinus." Distance, sky. The form of the Infant is a little stiff and awkward.

lapse of time, his aim was chiefly to produce light and sunny effects, and the firstfruit of his endeavours seems to have been the Virgin and Child between two Saints in the Academy at Venice and a similar subject in the Museum at Madrid. Were it not for injuries received in early times, the latter would perhaps have been one of the pleasantest illustrations of this period of Giovanni's artistic activity, being full of elegance in the movement of the figures, and charming from the exquisite nature of its original finish.¹ The Venice panel is in better condition, though by no means free from damage; the shapes, with one exception perhaps, are elastic, the style of drapery easy, and the colour obviously tractable under the painter's hand; and it is of the highest interest to note how thinly the flesh is painted and glazed, whilst the dresses gain substance from scumbles, and the ground is raised in surface above all the surrounding parts.²

If we have not read the history of Giovanni Bellini's progress in vain, we may now conclude that, during ten or twelve years subsequent to the arrival of Antonello da Messina at Venice, he never once relaxed his efforts to master the practice of oil medium. Though failure should have stared him in the face on more than one occasion, he clearly surrendered to no discouragement, returning to the charge, and finding strength to proceed in every new endeavour. We can still see that constant improvement was the reward of his struggles. He may have thought that mastery at last would bring him to high renown, he may have been urged by the mere wish to excel. Whatever motives actuated his conduct, they were strong and steady enough to take him to his goal. His crowning trial was made in an altarpiece ordered for a chapel at San Giobbe, which still preserves the outer setting intended to bring its lines into relief.

¹ Madrid Museum, No. 50. Wood, 3 ft. 8 in. by 2 ft. 9 in., half-lengths. Background, a green curtain intercepting sky. To the left, St. Catherine in a jewelled head-dress; right, St. Ursula with an arrow. The face of the latter alone is well preserved; the Child, a fair study from nature; inscribed on a scrip fastened to the screen below, "Joannes Bellinus p."

² Venice Academy, No. 613. Wood, about 1 ft. 8 in. by 3 ft. 1 in., on a dark green ground. The Child a little stiff, falsely drawn as regards the right arm; left, St. Catherine with jewelled hair; right, St. Mary Magdalen. The drawing is visible beneath the superposed tints; and the light is given by the under-ground—a variety not to be found in Flemish examples. The Virgin's right eye is repainted and out of place (half-length).

Long since transferred to the Academy of Arts, and in a place for which it never was intended, this beautiful production still appears to combine all the qualities for which Bellini might up to this time have claimed praise—appropriate and dignified composition, noble character, elevated feeling, and chastened design.¹ To these he now added a solemn impression of tender repose, youthful freshness, and smiling life, united to a sunny but gently vaporous tone. If in a previous example, like that of SS. Giovanni e Paolo, he had been eminent when confined to the limits of tempera, in this he displayed equal sternness of maxims with the bright enticements of colour. Great is the science with which he harmonizes the lines and the tinting

¹ Venice Academy, No. 38. Wood, m. 4.68 high, by m. 2.55 in its original shape; arched at top, now cut down to a rectangle, and having, for that reason, two pieces at the upper angles. A scrip, fastened to the step on which the playing angels sit, contains the words "Joannes Bellinus." A part of the blue mantle of the Virgin and the left leg of St. Sebastian are retouched and injured. Lanzi (ii. 102) and Zanetti (*Pitt. Ven.*, p. 52) date this piece in 1510; but the statement of Sansovino (*Ven. Descr.*, p. 155), to the effect that this was his first masterpiece in oil publicly exhibited in Venice, though it might be qualified, cannot be denied, especially as it is confirmed by Sabellicus (in Moschini, *Guida di Ven.*, ii. 58, 67-8). Vasari adds (iii. 155) that it was painted previous to Giovanni's employment in the Council Hall at Venice; and this opinion is confirmed by the test of treatment and execution. Aglietti (in *Elogio, ub. sup.*, p. 55) throws the date back to 1473, which is a little too early; but he did so supposing that Giovanni had already been appointed to work in the Council Hall in 1474—an error into which he might fall when reading the Annals of Malipiero (see extract in Vasari, note to iii. 158, and *antea*, note to p. 125). [* The dating of this picture as well as of the Frari triptych involves some difficulty. True, the latter is inscribed with the date 1488; it seems, however, hardly likely that it belongs to the same year as the Barbarigo altarpiece, which, though also dated 1488, is very different in style. Mr. Fry therefore supposes (*ub. sup.*, p. 33) that the date on the Frari picture refers to its completion and delivery, while it was for the most part executed earlier, *i.e.* about 1485. Judging by its style it would furthermore seem evident that the San Giobbe *pala* is later than the Frari altarpiece. The latter and the pictures associated with it (see *antea*, p. 160, n. 3) show, as Mr. Fry expresses it, "the final perfection by Bellini of that technique of fused modelling within a perfectly firm and unbroken outline which we associate with Antonello da Messina's influence; whereas in the S. Giobbe altarpiece we find the first step towards that treatment of form as enveloped in atmosphere which Bellini pursued with increasing success to the end of his life and the perfection of which is one of the chief distinctions of cinquecento painting in Venice." These considerations would lead us to assign the San Giobbe *pala* to 1486 or 1487. Sabellicus describes it in *De Venetæ urbis situ* (first published about 1490) as a work "quam ille inter prima suæ artis rudimenta in apertum rettulit"; but this cannot surely be correct.]

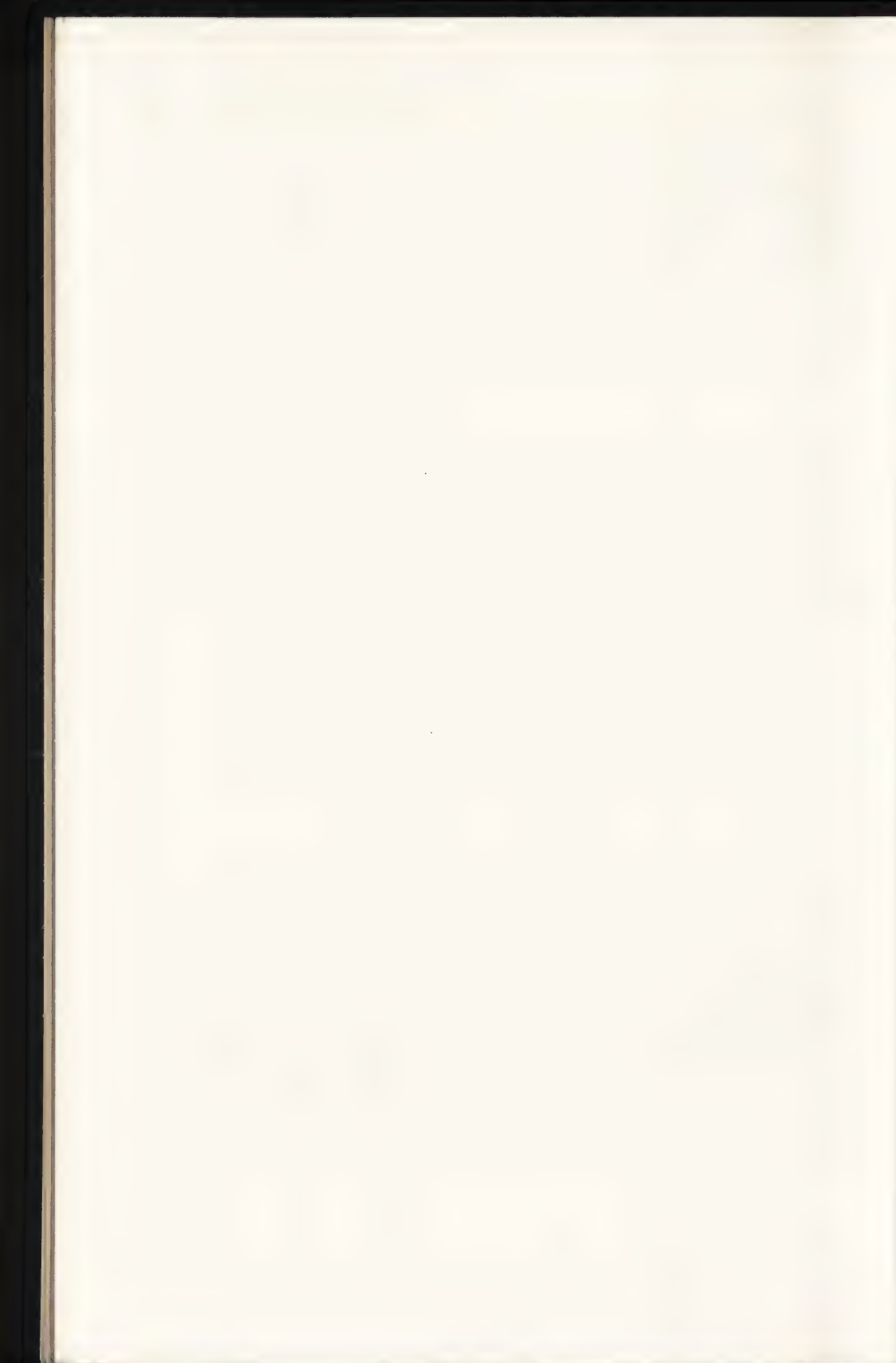
GIOVANNI BELLINI



Alinari photo.

THE VIRGIN AND CHILD WITH SAINTS.

[Venice Academy.]



of his stone semidome and pillars, with its hanging dais, picking out the framing of a splendid throne with marbles of all shades. Finely thought out is the concentration of light on the Virgin seated with the Babe on her knee, looking forward as if struck by some external event, yet full of calm benevolence; varied the movements of the three angels playing instruments at her feet; kindly in their meditative submission the passive St. Francis, the praying Job, the attentive Baptist, the wounded St. Sebastian, the eager SS. Dominic and Louis; a broad system of shadows, tempered to suit the gloom of the chapel, completes the attraction. By means essentially his own, Bellini was here creating for the Venetian school something distantly akin to the ecstatic style of Angelico, and more calculated to touch the religious fibre of his countrymen than that of Ghirlandajo at Florence. Technically he had won the secrets of half impasto, of local and diverse glazing, and he had mastered the method of balancing and fusing harmonies into grateful chords.¹ The "canon" of Venetian art is truly stated to have been laid down in this picture,² which, according to the unanimous opinion of historians, established Giovanni's fame as an oil painter,³ and led to his employment by the State. Gentile Bellini, who, as we remember, had hitherto been exclusively salaried by the Government in the Hall of Council, had been chosen in the summer of 1479 to proceed to Constantinople at the bidding of the Doge. He was to start on the 3rd of September, the date of his return being uncertain, and perhaps remote; his influence, combined with that of patrons and friends, was used in Giovanni's favour, and, four days before the elder sailed, the younger Bellini was appointed to a reversion of a broker's patent in the Fondaco de' Tedeschi.⁴

¹ But here as yet Giovanni is not as perfect in oil as Gentile was when he delivered the Procession of the Relic to the school of San Giovanni Evangelista.

² Aglietti, *Elogio*, p. 57.

³ Vasari, Sansovino, Sabellicus: see *antea*, p. 162, n. 1.

In San Giobbe, sacristy. The Marriage of Catherine, assigned to Giovanni Bellini by Boschini (*Le Ric. Min.*, Sest. di Canareggio, p. 63), Zanetti (*Pitt. Ven.*, p. 54), Moschini (*Guida di Ven.*, ii. 61), and Selvatico (*Guida di Ven.*, p. 160), is by Previtali. See *postea*. A Virgin, with St. Joseph, the Baptist, and angels, noticed by Boschini as in the chapel of the hospital of San Giobbe, is missing (*Le Ric. Min.*, S. Canareggio, p. 62).

⁴ 1479, Aug. 29. See the record in *Illustrazione del Palazzo Ducale*, *ub. sup.*

From that time till his death the "father of Venetian art" was engaged in the Hall of Council, finishing canvases of which the number never rose to more than seven.¹ Here, in daily intercourse with his brother, he successively witnessed the promotion of numerous rivals and assistants—of Vivarini, his competitor, in 1488;² of Christopher of Parma, better known in his own country as Caselli, his subordinate, in 1489;³ of Bissolo, Pierino Fante, Matteo,⁴ Lattanzio da Rimini, and Marco Marziale, his journeymen, in 1492; of Catena in 1495,⁵ and Vittor di Matteo in 1514;⁶ of Carpaccio and Girolamo, his companions, in 1514–5.⁷ What he or they achieved in all these years may be found described in the pages of Venetian chroniclers, who not only tell the subject of each canvas, but enumerate the effigies with which the compositions were filled.⁸ There never was a hall so rich in contemporary portraits; but in a part of the same space, another and more regular collection, forming a frieze, renewed in the sixteenth century by Tintoretto, had been commenced, in which Giovanni had a share.⁹ The appointment to a *senseria*, as the broker's patent was called, bound the holder to introduce into this frieze a likeness of every successive Doge.¹⁰ Bellini contributed regularly to this series, and no doubt made duplicates and repetitions of each likeness; and though it is uncertain whether this duty was imposed in the summer of 1480, when a salary of seventy ducats was given to him in expectation of the

¹ One of them, the Naval Encounter, on the site of Fabiano's fresco, took eleven years of his time. [* This picture was probably by Gentile Bellini: see *antea*, p. 125, n. 2.] Sansovino, *Ven. Descr.*, pp. 328–32; Vasari, iii. 160–162; Ridolfi, *Le Marav.*, i. 91–3.

² See *antea*.

³ Gaye, *Carteggio*, ii. 71.

⁴ Pierino and Matteo are each called "fante," and received the lowest wages of all. Dr. Ludwig supposes (Berlin *Jahrbuch*, xxvi., Supplement, p. 24) that they were decayed painters performing the duties of errand-boys.

⁵ Gaye, *Carteggio*, ii. 71. [* The document mentions Vincenzo da Treviso, who must not be confounded with Vincenzo Catena. See *postea*, p. 254, n. 1.]

⁶ Decree of Council of Ten, dated Feb. 27, 1514 (N.S.), in Cadorin, notes to Gualandi, *Memorie*, *ub. sup.*, ser. iii., p. 92.

⁷ *Ib.*, and Sansovino (*Ven. Descr.*, p. 333). [* Carpaccio and Girolamo are really recorded as his assistants in 1507 only. Cf. *antea*, p. 60, n. 2.]

⁸ Sansovino and Ridolfi, *ub. sup.*

⁹ Ridolfi, *Le Marav.*, i. 97.

¹⁰ Vasari, vii. 432 *sq.* The price was eight scudi (*ib.*).

patent at the Fondaco,¹ or in 1483, when he was appointed painter to the Government and exempted from the charges of his guild,² there is reason to believe that the first panel executed by him in his new capacity was the profile of Giovanni Mocenigo, who sat on the ducal throne from 1478 to 1485. This profile is preserved in the Correr collection at Venice, and though it seems a little primitive and lacks the flexibility conspicuous in the Loredano of the National Gallery, it is a picture of a fine glowing tone,³ and highly creditable to the author. When an artist with a large practice accepts public employment, he consents to the curtailment of that practice, or he reserves to himself the right of attending to private commissions for which he charges a price proportioned to the greatness of his fame. Thus it was that Bellini agreed with Giovanni Trissino to furnish a Resurrection of Christ for a chapel of the Vicenza Cathedral in 1483 for two hundred ducats,⁴ that he painted shortly after for some unknown patron the Virgin and Child between SS. Paul and George at the Academy of Venice, unrivalled for its extreme precision of drawing, its breadth of light and shade, easy cast of drapery, and bright enamel of colour;⁵ thus it was that in 1487 he produced the beautiful Virgin and Child of the Venice Academy, in which we know not which to admire most, the noble gravity of the Mother, or the pulsation of life in the Child.⁶ Bellini certainly never so completely combined relief with transparency, or golden tinge of flesh with rich and tasteful harmony of tints. By dint of perseverance he had succeeded in losing all trace of hardness, and acquired what may be called the

¹ July 1, 1480. Record in *Illustrazione del Palazzo Ducale*, *ub. sup.*

² *Ib.*

³ Correr Museum, Sala XVI., No. 16. Wood, m. 0.61 by 0.46; life-size; profile to the left, partly retouched, and revarnished on green ground. See Vasari, iii. 154 sq. Bust.

⁴ See a clause in the will of G. Trissino, p. 43 of Ab. Magrini's "Elogio di B. Montagna," in *Atti dell' Accad. di B. Arti di Venezia*, 8vo, Venice, 1863.

⁵ Venice Academy, No. 610. Wood, from the old Renier collection, m. 0.65 by 0.88, half-lengths; signed in a scrip on the yellow stone screen, "Joannes Bellinus." Behind the Virgin is a red hanging, and, at its sides, sky; to the right, St. George in helm and shirt of mail, and sword in hand.

⁶ Venice Academy, No. 596, old Contarini collection. Wood, m. 0.74 by 0.57; signed, as usual, on the parapet of veined marble, "Joanes Bellinus p. 1487." Giorgionesque, especially in the touch of the trees (half-length).

Giorgionesque touch. It was the very time when Giorgione and Titian both attended his school, beginning their career with great good fortune when their master was at the zenith of his power. Then it was that they took their lessons from the best that he created, the Virgins which we have just seen issue from his atelier,¹ and those which immediately followed them. They might admire and study the little Madonna of the Scuola di Santa Maria della Carità, now at the Academy, with its crown of red cherubs and its distance of landscape, one of the most silvery and exquisitely handled things that can well be imagined²; or the Virgin and Child with Saints and Angels placed in 1488 in the sacristy of the Frari, or the still more important votive altarpiece willed by the ostentatious piety of the Doge Agostino Barbarigo to the nuns of Santa Maria degli Angeli at Murano; or, to fall back upon subjects of a profane nature, the delightful Allegories—ornaments of some curious piece of furniture—once, we believe, a treasure belonging to Catena.³ In the course of a single year Giovanni Bellini had found leisure to attend to his duties in the Council Hall, and to finish pictures which alone might have filled a much larger space in the life of an artist less gifted or less perfect.⁴ Yet in none of these did he allow any mark of haste or neglect to appear.

¹ The St. Francis in the altarpiece of San Giobbe already reminds us of Giorgione's type in that of Castelfranco.

² Venice Academy, No. 612. Wood, m. 0·77 by 0·61, originally in the Scuola Grande di Santa Maria della Carità at Venice. Note the well-fed flesh in Mother and Child, her smile, and his contentment. She is matronly, motherly; the cherubs give a mysterious depth to the scene. The landscape is warm, clear, silvery, and exquisite in touch; but mark also the blue mantle is repainted, and the Virgin's cheek injured by cleaning and restoring. The same thing has happened to the flesh in the belly of the Child. See the print in Zanotto, *Pinac. dell' Accad. di Venez.*, fasc. 29 (half-length).

³ Vincenzo Catena, in one of his wills, dated 1515, leaves to his executor, Antonio de Marsilio, "a piece of furniture of walnut-tree, with certain small figures in it, painted by misser Zuan Belino." See *postea*.

⁴ The subjects of these canvases, which were lost in the fire of 1577, were as follows: (1) the Naval Action fought between Otho and the Doge [* probably by Gentile: see *antea*, p. 125, n. 2]; (2) the Emperor humbling himself before the Doge in San Marco; (3) the Pope grants the Umbrella [* Carpaccio had at least a share in the execution of this painting: see *postea*, p. 208, n. 2]; (4) the Pope, Emperor, and Doge meet at Rome; (5) the Pope distributes the Standards to the Doge; (6) the Pope and his Guests in State at San Giovanni Laterano; (7) Discovery of the Pope at the Convent of the Carità. [* A drawing of the chief group

At the Frari, where the Virgin holds the Infant on her knee and hears the gay piping of two boy-angels at the foot of her throne, where Nicholas, Benedict, and companion saints stand with soft but solemn repose beside her, we have at once the gentlest and most elegant emanation of Bellini's art.¹ We fancy it to have been the gem before which Cima stood, imprinting its beauties on his memory and striving to revive them as Francia might have done after contemplating a Madonna by Perugino. Every part is the natural complement of the rest; the Virgin handsome and pensive, the children pretty in their crowns of leaves, the saints in admirable proportion, everything definite, with crisp precision as in Van Eyck or Antonello, suggesting, one might say, a wish to rival the great contemporary master of portrait in Venice, whose splendid likeness at the Louvre with its glaring eye would naturally excite his emulation; yet so massive as to create a vivid impression at a distance. In this conjunction of precise and highly finished detail with general effect; in the force of chiaroscuro, as well as in the truth and richness of colouring, it is certain that Giovanni Bellini could go no further without falling into excess of sharpness in the rendering of form. Considered technically this picture exemplifies the use of transparent flesh-tones receiving light from the ground gesso, whereas in the votive altarpiece of Agostino Barbarigo, Bellini changes his tactics, piles impasto of solid substance on the fleshy prominences, and gains light from without. It is the first time that he acknowledges principles familiar to Gentile and applied by him in the Procession of the Relic. Who that has visited Murano and entered the church of San Pietro Martire does not know that beautiful canvas, with its tasteless frame of the seventeenth century, on which the Prince of Venice, introduced by St. Mark and St. Augustine, kneels in all the pomp of orange and ermine, yet with all the humility of a sinner, before the Virgin?² who has not been delighted by the

in this composition is in the Uffizi: cf. Gronau, *Die Künstlerfamilie Bellini*, p. 35.] See Vasari, iii. 156-62; Sansovino, pp. 328-30; and Ridolfi, *Le Marav.*, i. 89, 93.

¹ Venice, Frari. Wood, figures about one-quarter life-size. In the face of the pedestal of the Virgin's throne, the words: "Joannes Bellinus, p. 1488"; engraved in Zanotto, *Pinac. Ven.*, fasc. 34.

² Murano, San Pietro Martire. This altarpiece was for centuries in Santa Maria degli Angeli at Murano, a convent of which Agostino Barbarigo was the

lovely calm of that Virgin, with her Boy on her knee imparting the benediction to the sound of viol and guitar? What charm dwells in those two children, or that wonderful row of cherubs' heads that hang on cloudlets about the purple curtain! what attractiveness in the vegetation of the landscape and its beds of weeds and flowers in which the crane, the peacock, and the partridge alike elect to congregate! How noble the proportions of the saints! how grand and real the portrait of the Doge! it is that here large contrasts of light and shade are united with bright and blended tone, that the atmosphere is playing round these people and helping them to live and move before us, and nature is ennobled by thought and skill.¹ As this picture fades from sight, we may turn to the Allegories of the Academy, where genial fancy gives raciness to scenes of singular meaning; a serpent turning round the bodies of two men is frightened by the tongue of one leaping from the recesses of a couch; nothing more sweet or brilliant than the solid warmth of the Giorgionnesque touch.² The car of Bacchus is drawn by children, attended by a buskined personage with flying drapery, a lance and shield. Vivid colour, easy action, and classic shape remind us of the artist's study of Mantegna and Donatello.³ The naked mistress

administrator before his election to Doge in 1486. In it two of his daughters were nuns, and for its benefit he spent sums of money. The will of Agostino, which has been printed in D. V. Zanetti, *Del Monastero di S. M. degli Angeli*, 8vo, Venice, 1863, pp. 57 ff., tells us that Bellini's picture was as late as July 1501 an ornament of the Barbarigo palace, and that it was taken after the Doge's death to the high altar of Santa Maria degli Angeli. On the marble skirting of the throne step are the words: "Joannes Bellinus, 1488," above which are the ducal cap, the Barbarigo shield, and the letters "A. B." For a long time disfigured by extensive repainting, the surface is now at least clean; but the heads of St. Mark and of the Doge are dulled by restoring, and the blues and reds in the tunic and mantles of the Virgin and St. Mark are new. The best preserved bits are the cherubs. The figures are all but life-size.

¹ Of this year 1488 we have a portrait (wood), bust, half-life, signed on a scroll "Johannes Bellinus, 1488," in Dudley House. It is the likeness of a man of thirty-five, with a reddish beard, in a black cap; hand new; background landscape. The surface is so injured by retouching that one cannot judge of the panel's original value. [* It was bought at the last Dudley sale in 1892 by M. Sedelmeyer of Paris.]

² Venice Academy, No. 595 v, signed on a scrip: "Joannes Bellinus, p." The distance, a hill and castle, is put out of harmony by a repainted sky. Wood, m. 0.34 by 0.215 broad.

³ Venice Academy, No. 595 I. Wood, m. 0.32 by 0.215 broad; sky injured.

of some noble, on a pedestal, points to the likeness of her lord, reflected in a mirror, and babes with trump and drum gambol at her feet, a life-like reproduction of some Venetian beauty suggestive of fecundity.¹ A female sits in a skiff with a child holding a globe, others playing pipes, and sirens skimming the whirl of waters.² The art is classic like that of an old cameo, recalls the Florentines Pollajnolo or Botticelli, reveals the study of the antiques treasured in the museums of Venetian palaces, and breathes the spirit of Titian's later bacchanals. But the feeling, substance, and handling of the piece are not so much a prelude to that of Titian as they are to that of Giorgione; and it is difficult not to be struck by the similarity of spirit which gives a family air to these Allegories of Bellini and that assigned to Giorgione at the Uffizi.³

Having now achieved almost all that could be expected of him in tempera and in oil, Bellini had but one more test to apply in order to complete the cycle. He had not as yet, as far as we know, been tried as a fresco painter; the climate of Venice having perhaps deterred his patrons from requiring the use of that method. An opportunity now offered itself on the mainland, and we believe it to be true that he painted, in 1490, the tomb of the senator Onigo in San Niccolò of Treviso. For a long time this monument was shorn of much of its splendour by the erection of stalls at its base; but since these have been removed, the real proportions of the mass and the beauty of its decoration have been brought to view. A marble sarcophagus forms a centre enclosed in a frame surmounted by a broad projecting entablature. The arms of Innocent VIII. repose on this entablature, its projections supporting strings of trophies. The base of the frame rests on a cornice, at the angles of which

¹ Venice Academy, No. 595 IV. Wood, m. 0.34 by 0.21 broad.

² Venice Academy, No. 595 II. Wood, m. 0.337 by 0.215 broad; the sky new.

Besides this, No. 595 III in the same Academy (wood, m. 0.27 by 0.185 broad) is part of the same series, and represents a female with wings and claws, and blinded; the sky, as before, new.

* For an elaborate attempt to explain the subjects of these puzzling pictures see Ludwig, in *Italianische Forschungen herausgegeben vom Kunsthistorischen Institut in Florenz*, i. 221 sqq.

³ Uffizi, No. 630, originally in the Medici villa of Poggio Imperiale (but see *postea* in Giorgione).

two soldiers stand, each with a hand on a long sword. A frieze and panelling beneath circumscribe two circular plates imitating bas-reliefs—of a game between satyrs and sirens, and a cavalry skirmish. It is clear that a work so freely and grandly executed in a purely Venetian style can be due to none other than Giovanni Bellini, but it is remarkable that a man so lately accustomed to the easel should so fearlessly treat fresco. Tasteful design and freedom are lavished indiscriminately on the bas-reliefs and monochrome ornament, and the soldiers on the pedestals are outlined with strong incised contours of bold hardness, the lights being of sufficient transparence to show the underground, the half-tints of a greenish grey, the shadows neutral and occasionally broken with brown; and here and there a dab of red on a lip or a cheek heightens the effect in a masterly manner.¹

Whilst this and so many other undertakings were absorbing Bellini's attention, it is but natural to suppose that the canvases of the Council were to a certain extent neglected. To rouse his zeal the Council of Ten had honoured him in 1483 with the title of *Pittore del Dominio*, and increased his means by granting him exemption from the dues of his guild.² In 1488 it tried to sting his jealousy by introducing Luigi Vivarini as his rival. In 1494 it threatened him with the competition of Perugino.³ After these reiterated demonstrations Giovanni at last devoted himself almost exclusively to his public works, turning aside but for a moment to paint the Baptism of Christ for the church of Santa

¹ Treviso, San Niccolò. The date, 1490, is on the marble sarcophagus. [* This only denotes the year of Agostino's Onigo's death, and not that of the execution of the paintings.] Some parts of the dresses have lost colour, otherwise the fresco is still in good condition, being painted on a very polished surface of lime. Ridolfi (*Marav.*, i. 86) assigns the work to Antonello. [* In common with most critics the editor fails to see the reason for ascribing these frescoes to Bellini. They are obviously by the same hand as a portrait of a youth in the Vienna Gallery (No. 22), and both works were attributed by Morelli to Jacopo de' Barbari. It seems, however, much more likely that they are by Lorenzo Lotto. See Biscaro, in *L'Arte*, iv. 152 *sqq.*, and *postea*, iii. 394, n. 4.]

² *Illustrazione del Palazzo Ducale*, *ub. sup.* Decree of Feb. 26, 1483.

³ Gaye, *Carteggio*, ii. 69–70, and, *passim*, in Perugino. The Umbrian was to have filled up the spaces between the windows on the south wall with the Battle of Spoleto and another subject, and the complementary portraits of Doges in the frieze.

Corona at Vicenza.¹ So advanced is the artist here in technical skill that he immediately foreshadows the style of 1505 in a rich pastose touch and brilliant golden tone. Noble is the silhouette and pose of the Christ standing on a bed of pebbles; magnificent the type of his form, flexible his flesh; wild is the Baptist standing on the bank and pouring out the water; calm in their expectancy are the three angels to the left, whilst the Eternal with outstretched arms looks down from above, through the quiet atmosphere of evening, into a valley closed at bottom by the cones of distant hills. But whilst this Baptism reminds us of the progress which Giovanni makes as his mastery increases, it does not so fully divorce us from the older methods of treatment and of modelling peculiar to the painter as the Virgin and Child amidst Saints completed in 1505 for San Zaccaria at Venice—an altarpiece in which Bellini takes us with a spring

¹ Vicenza, Santa Corona. The technical treatment of this picture might confirm the statement of Aglietti, who says (without, however, giving proofs) that the date of execution is 1501 (*Elogio, ub. sup.*). The picture may be a little earlier. [* The noble Giambattista Graziano Garzadori ordered it for the altar of the chapel erected by him in Santa Corona after his return from a pilgrimage to the Holy Land. The work on this chapel was begun in 1500. See Bortolan, *S. Corona*, pp. 263 sqq.] The date is given neither by Boschini (*I Gioieli pittoreschi . . . di Vicenza*, 12mo, Venice, 1676, p. 70), nor by Vendramini Mosca (*Descrizione . . . di Vicenza*, 8vo, 1779, part i., p. 14); but both say truly the picture seems done by Giorgione. The atmosphere has been taken away by the process of cleaning; retouched are the face of the angel to the left and the legs of the Saviour; restored or altogether renewed the heads of the Eternal and Baptist, the blue of the Eternal's cloak, and the hair of the two angels to the left. A parrot has been put in by the restorer near the open scrip beneath the Baptist's feet, on which one reads: "Joannes Bellinus." [* The editor sees no reason why the parrot should not have been painted by Bellini. A half-length of God the Father in the Museo Civico at Pesaro closely resembles that in this picture, and is obviously by Bellini. It must originally have been at the top of some altarpiece—possibly the Coronation of the Virgin, though it evidently dates from a later stage of Bellini's career than the central panel, the predella, and the pilasters.] The colour threatens everywhere to scale. Wood, arched, figures life-size. The only other examples of a Baptism of Christ by Bellini mentioned by Venetian writers are one described by Boschini (*Le Ric. Min.*, S. di Castello, p. 35) and Sansovino (*Ven. Descr.*, p. 47) in San Giovanni del Tempio at Venice, and now missing; another, mentioned by Ridolfi (*Le Marav.*, i. 88), but attributed to Cima by Boschini (*Le Ric. Min.*, S. di D. Duro, p. 34), in the church of the Carità at Venice, and also missing. [* The former picture is now in the Imperial Gallery at Vienna (No. 4); it is a school-piece, largely dependent upon the Vicenza painting.]

into the midst of the Venetian moderns.¹ There is no great difference between the construction of the composition and that of previous ones at SS. Giovanni e Paolo or San Giobbe. The Virgin is seated with the Child in benediction between four saints in the semidome of a vaulted chapel, and an angel plays the viol on the step of her throne. It is not the arrangement, grand though it be, which strikes us by its novelty. The quality for which it is pre-eminently remarkable is depth of light and shade—a quality prominent in Giorgione,² Sebastian del Piombo, and Titian, attained as they were taught to attain it, by a most artful concentration of soft clear glow upon certain portions of the picture. There is no other example up to this time of great monumental art in this school; none in which composition, expression, movement, effect, and colour are so richly combined with freedom of hand. We might perhaps criticise the squareness and shortness of proportion in the features and limbs of certain figures, like that of the bald St. Peter with his head inclined towards the spectator, or the bearded Jerome on the right looking down to his book. We might desire a more select type than the snub-nosed profile of the Magdalen³ or the bluff St. Catherine; but all inequalities disappear in the large contrasts of light and shade, in the breadth and fusion of the modelling, the firmness and solidity of the well-fed touch, in the great and mysterious exhibition of skill which escapes definition, but is always allied to mature practice in artists of superior power. What in former time might in Giovanni be the fruit of precept is here the fruit of a perfect consciousness of mastery; and, as regards colour, what might be the result of seeking and trying in earlier days is here produced by absolute certainty of hand. Placed on the altar at San Zaccaria, for which it was completed, the picture is perspectively arranged to suit the spot

¹ Venice, San Zaccaria, life-size, arched. On a scrip to the left of the angel the words: "Joannes Bellinus, MCCCCCV." Having been taken to Paris at the beginning of the nineteenth century, and there transferred to canvas, there is some retouching in the parts; the Virgin's head especially being injured in the shadow side; the left hand of St. Catherine spoiled, and the hair of the Magdalen restored.

² The later Venetians all pretend that Bellini here is inspired by Giorgione, but see *postea* in Giorgione; and compare Zanetti, *Pitt. Ven.*, p. 51.

³ This type becomes a favourite with Sebastian del Piombo, Pordenone, and Pellegrino.

GIOVANNI BELLINI



Atinari photo.]

[*Venice, San Zaccaria.*

THE VIRGIN AND CHILD WITH SAINTS.



and the lines of the outer architecture; its light is calculated for that which falls from the principal window of the church. It is a masterpiece of the kind which Vasari called modern.

What the effect of such a work on contemporary painters might be, we have but little means of judging. It is clear that Bellini was innovating very seriously upon the practice of those who still worshipped Mantegnesque traditions, and he was innovating too at an age when younger men might have been content to pause in the enjoyment of what they had gained; but he was sure that the rising generation of masters, the Titians and Giorgiones, would follow in his wake and still acknowledge him as chief, however much the older hands might murmur.¹ It was about this time that Albert Dürer came from Nuremberg to Venice, and being patronized by the head of the wealthy house of Fugger, began to compete with the local artists. The small fry of these immediately showed their jealousy by persecution: they caused him to be fined as a stranger by the guild; they threatened him, and abused his work, copying him the while behind his back.² Curiously enough the strongest reproach they had to make was that he had too great a contempt for the antique.³ But whilst the lowly herd thus showed its teeth, and by its hostility suggested to Dürer that he should shun their company, Giovanni Bellini welcomed the stranger from beyond the Alps, and even sought to purchase something from his hand, and Dürer in his letters to Pirkheimer has nothing but praise for the old Venetian's amiability.⁴ As time went by a question arose: had Dürer been influenced by Bellini, or Bellini been altered by contact with Dürer? Vasari did not hesitate to state, and he did so with marked and unnecessary asperity, that the Bacchanal of 1514 was copied from Dürer,⁵ when the utmost he

¹ "Er (Bellini) ist ser alt und is noch der pest Im gemell," says Dürer (Dürer to Pirkheimer, Feb. 1506, in Campe, *Reliquien*, 12mo, Nürnberg, 1828, p. 13).

² *Ib.*

³ *Ib.* This is the very accusation made by Vasari against Bellini and the Venetians (vii. 426 sq.). See the quarrel between Grimm (*Künstler und Kunstwerke*, vii., viii., *ub. sup.*) and Geheimerrath Waagen (*Zeitschr. für Bildende Kunst*, ser. i., vol. i., No. 5) as to the meaning of Dürer's letter in this matter.

⁴ *Ib.*

⁵ Vasari, vii. 433.

might have confined himself to saying would be that the cast of drapery in that masterpiece was branched and broken somewhat after Dürer's fashion, as it was about the same time in works of Giorgione and Boccaccino, in Carpaccio, the Signorelli of the North, or Montagna; but Vasari might have seen in the very altarpiece which he charged Bellini with copying, the altarpiece namely which was placed at the expense of the Fuggers in San Bartolommeo of Venice—which was taken by Rudolph II. to Prague, and is now in the Bohemian convent of Strahow—something very nearly approaching imitation of Giovanni Bellini.¹ In this most injured picture, in which the Virgin crowns the Kaiser Maximilian with roses in presence of a Pope and a numerous congregation, an angel at her feet with a viol seems more like one of Bellini's children than any that Dürer ever drew before or since.² Albert himself asserts in more than one of his letters that those who affirmed he knew not how to colour were silenced by his success, and were induced to declare that they had never seen tints more beautiful.³ No one will fall into the mistake of supposing that Dürer could teach the Venetians any secrets of colour. They had mastered and modified the system of oil-painting derived through Antonello from Van Eyck in a manner very different from his. But great as he was, he

¹ That the picture of San Bartolommeo was presented to that church by Cristoforo Fugger is proved by Sansovino (*Ven. Descr., ub. sup.*, p. 135). It was removed by order of Rudolph II. of Habsburg to Prague (Roth. *Leben A. D.*, 18mo, Leipzig, 1791, p. 23; Van Mander, *Het. Sch. Boek.*, fol., Amsterd. 1618, p. 131), and replaced in San Bartolommeo by an Annunciation of Rotenhammer's (Boschini, *Le Ric. Min.*, Sest. di San Marco, p. 108). That it was a picture of the Virgin and Saints (Marienbild) is in Dürer's own letters (Dürer to Pirkheimer, in British Museum, printed in *Wiener Recensionen*, by Geheimerrath Waagen, and reprinted in Grimm, *Künstler und Kunstwerke*, Nos. vii., viii., 1865, pp. 166–7). That the Strahow picture is the picture in question is proved by the style and by the inscription: "Exegit quinque mestri spatio Albertus Dürer Germanus, MDV." A copy of this picture at the Lyons Museum with the same inscription, and some considerable alterations in the form of the composition, is due to an imitator of the latter half of the sixteenth century. It was brought from Vienna by Napoleon, who presented it to the Lyons Museum. See doc. in de Ris, *Les Musées de province*, ii. 379.

² In Grimm (*Künstler und Kunstwerke, ub. sup.*, vii., viii., 1865, pp. 160–2), the Strahow Madonna may be seen photographed. It is rubbed down and bleached in a very unusual manner.

³ Dürer to Pirkheimer, 1506, in Campe, p. 27, and Grimm, p. 167.

undoubtedly exercised an important influence on the painters of Northern Italy by attracting their attention to a necessary precision of detail in copying nature. In any other sense he was more likely to acquire than to convey instruction. Two of his pictures in Italy, clearly done at Venice, are the Christ amongst the Doctors, a low red-toned composition in the Barberini Palace at Rome,¹ and an apostle's head of similar stamp in the Gallery at Siena,² but the noblest effort of his brush in those days is the small Crucified Saviour in the Museum of Dresden.³ For proportion, power, life, and noble character this exquisite piece rivals the creations of Leonardo da Vinci. The flesh is treated with a soft blending and with a firmness of touch and richness of enamel almost unrivalled; and such is the minuteness of the detail that we can see the hairs on the frame and the reflections in the eyes. A gem of this kind would naturally attract the attention of the great Venetians, and lead them to analyze nature with more care than was their wont; and it can hardly be doubted that studies of this sort were the moving cause of Titian's undertaking and completing that marvel of his youth, the Christ with the Tribute Money. That Dürer should have been flattered by the attentions of Bellini is not to be wondered at. Bellini was greatly respected by the Venetian nobles of his time, and almost spoiled by attentions from men of letters, dilettanti, and collectors. Ariosto numbered him amongst the favourites of his muse; Pietro Bembo, who made love and verses at the beginning of the century and changed his mistresses as he changed his servants, wrote sonnets to Bellini's portrait of his

¹ Rome, Barberini Palace. Wood, spare in vehicle, with the shadows hatched as they would be in an engraving; inscribed 1506.

² Siena Gallery, Sala XI., No. 52, with the monogram and remains of something like a date; the tone strong, and betraying the intention of imitating the full tones of Boccaccino, but the impasto thin as before.

³ Dresden Museum, bought at the sale of the Böhm collection in Vienna in Dec. 1865. Wood, $7\frac{1}{2}$ in. high by 6 in. Distance, sky and a landscape of very low horizon; inscribed with the monogram and the year 1506 (usually read 1500).

There were other pictures of Dürer's in Venice in the sixteenth century; a figure of Christ shown to the Hebrews, in the hall of the Council of Ten (Boschini, *Le Ric. Min.*, Sest. di S. Marco, p. 23). [* This picture now hangs in the chiesetta of the Ducal Palace; it is probably by Marinus van Reymerswaele. See J. Burckhardt-Bode, *Der Cicerone*, ii. 739.]

flame,¹ and sat for his own likeness²; and Isabella, Marchioness of Mantua, used the poet's influence to get a picture for her drawing-room. Such was Bellini's independence, that when Bembo promised to do the lady's bidding, he hardly trusted his own powers of persuasion, but enlisted the services of several of Giovanni's friends and patrons. About the time when Mantegna had finished the well-known series of allegories with which the Mantuan palace was adorned, the Marchioness had already made a fruitless attempt to obtain a similar production from Bellini. His excuse for not complying with her request had been that he was too busy with other work; but desirous of deprecating the anger of so powerful a lady, he sent a Nativity to Mantua, hoping by this means to prove his good will.³ On the occasion of Bembo's visit to the Marchioness in the summer of 1505, she returned to the charge, urging her wish with such persistence that Bembo consented to mediate. In August he accordingly went to the atelier of Bellini with Paolo Zoppo, and both plied their batteries with such success, that Bembo was enabled to write to his protectress that "the castle had consented to surrender";⁴ still, he advised the Marchioness to write a letter in her own hand, and she accordingly sent one dictated to her secretary in the following October, telling Giovanni how thankful she had been for the despatch of the Nativity, but how anxious she still felt that the "histories" of his brother-in-law Mantegna should be completed by a history from his

¹ Vasari, iii. 169, and Bembo, *Opere*, Milan, 8vo, 1808, vol. ii., pp. 21 and 22. The picture is praised in sonnets xv. and xvi., but is not now to be traced.

² Ridolfi, *Le Marav.*, i. 96. This portrait is lost.

³ The Nativity is not known to exist at this time. [* The above-mentioned allegory was ordered by the Marchioness in 1501. Bellini was at first willing to do the work, but soon afterwards told Isabella's agent in Venice that he greatly disliked the subject proposed by the Marchioness. He felt that his powers were not equal to the task, while he was anxious to show himself at his best, knowing that the result would be compared with the pictures which had been executed by Mantegna for the studio of Isabella. After much correspondence it was finally arranged in 1502 that the painting should represent the Virgin and Child with various Saints in a landscape. To the great wrath of Isabella, the picture—which she mistakenly calls a *presepio*—was completed only in 1504. It still existed at Mantua in 1700. See Braghirolli, in *Archivio Veneto*, xiii. 370 *sqq.*, and *postea*, p. 177, n. 8.]

⁴ Bembo to Isabella, Aug. 27, 1505 (D'Arco, *Arti di Mantova*, ub. *sup.*, ii. 60 Gaye, *Cart.*, ii. 76).

(Bellini's) hand.¹ Giovanni replied, as we have reason to believe, in a note of acquiescence, asking for the measure of the canvas, whereupon the Marchioness responded stating that Bembo would be at Mantua in May, and that he would suggest a subject of which the particulars would afterwards be given.² Bembo, however, was not in any hurry to visit Mantua, where malignant fever was raging; and as he had seen Bellini towards the close of November, and ascertained that he was still inclined to accept the commission,³ the Marchioness resolved to suggest a subject of her own, and sent it for Bembo's consideration.⁴ In acknowledging the receipt of the missive on New Year's Day, he warned Isabella not to fetter, by absolute directions, the talents of a man "who liked to wander in paths of his own," and concluded by telling her that if she would press Mantegna to fulfil certain promises he had made to Francesco Cornelio, a gentleman of Venice, that nobleman would be of material assistance in keeping Bellini to the performance of his promise.⁵ In the meantime, to make matters surer, and perhaps hoping to create rivalry between the brothers, Isabella sent an agent to Gentile Bellini to inquire whether he would paint a canvas for the palace of San Sebastiano.⁶ The answer here was short, in the negative, and as a last resource Bembo was again instructed to sound Giovanni. He brought messages as late as May 1506,⁷ and it is likely that at this time, if at all, Bellini was induced to undertake the work required of him. No record has been preserved to prove the despatch of a picture to Mantua⁸; but if we can suppose the

¹ Capilupi to Gio. Bellini, Mantua, Oct. 19, 1505 (D'Arco, *ub. sup.*, ii. 60; Gaye, ii. 80).

² Capilupi to Gio. Bellini (Gaye, ii. 81, and D'Arco, ii. 61).

³ Bembo to Isabella, Venice, Nov. 20, 1505 (D'Arco, ii. 61; Gaye, ii. 79).

⁴ As we judge from the context of the following.

⁵ Bembo to Isabella, Venice, Jan. 1, 1506 (N.S.) (Gaye, ii. 71; D'Arco, ii. 57).

⁶ Anonimo, agent to Francesco, Marquis of Mantua, Venice, April 17, 1506 (D'Arco, ii. 63-4).

⁷ Bembo to Isabella, May 13, 1506 (Gaye, ii. 82; D'Arco, ii. 64).

⁸ The Mantuan catalogues of pictures sold by Daniel Nys to Charles I. of England do not mention Bellini's name; and in the inventories of 1627 and 1700 at Mantua we only see notice of a Virgin, Child, and St. Sebastian, and a Virgin, Child, SS. John the Baptist, John the Evangelist, Jerome, and Catherine, both of

Marchioness to have chosen a sacred incident instead of an allegory to match Mantegna's, we might assume that Bellini sent her a beautiful panel representing the Death of Peter Martyr, which once adorned the house of the late Natale Schiavone at Venice, and subsequently formed a part of Sir Charles Eastlake's collection. We have seen how admirably Bellini painted landscapes as backgrounds to votive altarpieces. In this example he creates the original model of those landscape pictures in which Giorgione, Titian, and Palma Vecchio became so famous, the peculiar feature of which is that the figures are altogether subordinate to the locality into which they are introduced. Here, indeed, Bellini is not successful in arrangement or appropriate action, representing Peter Martyr to the left awkwardly prostrate as he falls stabbed to the ground, and Peter Martyr again hardly earnest in his flight from the dagger of the assassin; but the foreground is the mere skirting of a thick forest in which woodmen ply the axe and shepherds lead their flocks, whilst, through an opening to the left, we are led over a bridge towards a city pleasantly nestling in an amphitheatre of hills, the light tints of the distance peeping through the screen of verdure. We are reminded in this scene of Castelfranco, the birthplace of Giorgione, with its groves and luxuriant vegetation; and nothing can exceed the rich and well-blended golden colour with which the beautiful neighbourhood is here depicted.¹

How difficult it may have been for Bellini to satisfy all the demands that were made upon his industry in 1505, we may gather from the fact that he not only finished the Madonna of San Zaccaria, but a St. Jerome between Peter and Paul, for San Cristoforo of Murano,² and a Virgin and Saints preserved for a lengthened period in the gallery of the Dal Pozzos at Verona.³

which pieces are not now forthcoming (D'Arco, ii. 161, 188.) [* The latter of these two was the painting completed in 1504; see *antea*, p. 176, n. 3.] We are also told that Bellini painted a likeness of Isabella (Pungileoni, *Giornale Arcadico*, i. 258, *apud* Annot. Vasari, iii. 168, n. 3), but this likeness also is missing.

¹ London, late Sir C. Eastlake. Wood, 5 ft. 2½ in. by 3 ft. 2 in.; the surface not free from restoring. [* Mr. Berenson ascribes this picture to Rocco Marconi (*The Study and Criticism of Italian Art*, i. 128). It shows indeed the same scheme of colour as Marconi's great Descent from the Cross in the Venice Academy.]

² Boschini (*Le Ric. Min.*, Sest. della Croce, p. 20), Sansovino (*Ven. Descr.*, p. 234), and Zanetti (*Pitt. Ven.*, pp. 51-2).

³ Dal Pozzo, *ub. sup.*, p. 306.

But, more important still, he had to paint, *ex officio*, the likenesses of the Doge Leonardo Loredano, one of which, an heirloom in the family of the Grimani,¹ has found its last resting-place in the National Gallery.² This remarkable portrait is a singular instance of the skill with which Bellini could seize and embellish nature, reproduce the flexibility of flesh in a soft and fused golden tone, and venture at the same time into every line of detail. Antonello, whose success had been so marked in previous years, might have seen, had he lived, to what perfection the technical system of the Van Eycks could be brought by an artist of feeling and talent. Though Loredano sat to Bellini—as he sat to others—again and again,³ and though Bellini's fame is in part due to his portraits, there is no better example of the painter's talents in this branch to be found; but we are bound, whilst dwelling on this fact, to remember that the number of Bellini's productions of this kind is now limited. We have seen that he counted Bembo, Giovanni Mocenigo, and Agostino Barbarigo amongst his sitters; but the number of persons who came to his atelier would make a long list, comprising all the celebrities of his time, whom he introduced into subject pieces, many Doges, Pietro de' Priuli,⁴ Leonico Tomeo,⁵ Filippo Vendramin,⁶ Giacomo Marcello,⁷ and Bartolommeo Alviano,⁸ captains of the Venetian

¹ This was not a solitary specimen, we are told by Ridolfi (*Le Marav.*, i. 96); there were two great "cosmographies" by Bellini in this palace, with figures of Ptolemy, Strabo, Pliny, and Pomponius Mella.

² National Gallery, No. 189. Bust-portrait of the Doge in his robes of state, signed in an unfolded scrip on the parapet: "Joannes Bellinus."

³ A portrait of Loredano and two Senators, painted in part by Bellini and finished perhaps by Catena, is in the Spiridion collection in Paris.

⁴ Pietro de' Priuli appeared as kneeling patron in a Virgin and Child between SS. Peter, Romualdo, Mark, and Francis, in an altarpiece described in San Michele of Murano by Sansovino (*Ven. Descr.*, p. 235). This altarpiece, as well as the Resurrection in the same church, is missing (Ridolfi, *Le Marav.*, i. 89). Boschini (*Le Ric. Min.*, Sest. della Croce, p. 21) assigns the piece to Cima. [* The Priuli altarpiece is now in the Gallery at Düsseldorf. It is a school-picture, and was executed after July 19, 1495. See Bode-Ludwig, in the Berlin *Jahrbuch*, xxiv. 142 sqq. For the Resurrection, see *antea*, p. 160, n. 2.] There is likewise nothing known of the SS. Constantine and Helen mentioned by Boschini (*Le Ric. Min.*, Sest. della Croce, p. 21).

⁵ Anonimo, p. 15.

⁶ *Ib.*, p. 80.

⁷ *Ib.*, pp. 67, 201.

⁸ Vasari, iii. 170; Ridolfi (*Le Marav.*, i. 97). None of these portraits are trace-

armies. The busts preserved in galleries are almost all nameless, and some of them, like that of a youth in the Lochis Gallery at Bergamo,¹ are ruined by retouching, whilst others are frequently Bellini's only by courtesy.² Many, such as that of Hampton Court, or those of Liverpool, of Munich, of the Uffizi at Florence and the Capitol at Rome, are called likenesses of Bellini by himself; but, as usual in these cases, it is very difficult to find out the one genuine portrait of the series, for all are dissimilar in character and features, besides being unlike those attributed to Gentile Bellini. At Munich, as we have already observed,³ the hand is not that of Giovanni; at Hampton Court the features are pinched and stern, but the treatment seems hardly equal to that of Giovanni, though it is vain to pretend to a correct opinion when a panel has received so much injury⁴; at Liverpool the face is that of a youth disfigured by retouching⁵; at the Uffizi we have a genuine work by Bellini, representing a man of forty or fifty, with a heavy curly wig, a violet cap, and

able, nor have we discovered the portrait of Aldus Manutius noted in Cicogna, *Isc. Ven.*, iii. 45.

¹ Lochis, No. 223. Wood, inscribed in an unfolded scrip on the marble screen: "Joannes Bellinus, p."

² We cite in loose order as such: (1) Correr Museum at Venice, No. 17 (Cat. of 1859). Bust of a youth. More modern than Bellini, and justly questioned in the catalogue. (2) Pat (3 miles from Belluno), Galleria Manzoni, No. 33. Bust, front face, in black cap and vest; wood, small, so injured as to make it improper to give any opinion. (3) Modena Gallery, No. 499 (Cat. of 1854). Copper, portrait of a man; not of the Venetian school. (4) Genoa, Palazzo Brignole, three-quarter length. A man in a fur cloak, bareheaded, with his left hand on a book, a scroll in his right, inscribed: "Franc. Philetus Doctor." Distance, a landscape; a poor example, possibly by Bernardino Licinio. (5) Uffizi, No. 177. Portrait of an aged man; a copy, perhaps, and somewhat in the style of Giovanni Martini of Udine. (6) Rome, Galleria Borghese, No. 396. A magnificent bust by Antonello (see *postea*). No. 445. A youth (half-length), dated 1510 (?), recalling the art of Vittor Belli or Mancini. No. 450. Bust of a female in a yellow cap and a green dress; of a later date than Bellini. (7) Rome, Gallery of the Capitol, No. 142. Portrait of a female (see *postea* in Ercole Grandi the younger). (8) London, Holford collection. Small panel with a bust of a boy, three-quarters to the right, inscribed at the sides of an empty scrip: "Opus Bellini Joannes Veneti non aliter"; possibly by Antonello (see *postea*).

³ *Antea*, p. 135 (the portrait is No. 1030).

⁴ Hampton Court, No. 277. Wood, inscribed on a scrip: "Joannes Bellinus."

⁵ Liverpool, Walker Art Gallery, Roscoe collection, No. 33. Wood, bust in black cap and vest. Distance, sky; inscribed on the parapet: "Joannes Bellinus,"

black silk coat, broad in forehead and in cheek, with eyes wide apart, a thin-barrelled nose and a small mouth.¹ Though stippled up by a modern restorer, the colour is slight, well fused, and tastefully laid on in the method observable in pictures of 1480 to 1487. There has been a tendency to acknowledge this as a true likeness in our day,² though Vasari's engraving points much more surely to the panel in the Capitol at Rome, done earlier than that of Florence, and dating from a time when Giovanni had not as yet overcome the difficulties of oil medium.³ It is a carefully drawn bust of a beardless man in a long yellow wig, with a sharp glance from the black pupil of his eye, low angular brow, a round-balled nose, and a sarcastic mouth; and it might be preferred before its rivals for the very cogent reason that it is most like the medal coined by Camelio and still preserved at Venice.⁴

Bound by the dying wish of his brother to finish the Sermon of St. Mark for the school of that name in 1507, perhaps more than usually busy in that and the following year with the canvases of the great Council Hall, Bellini produced comparatively little between 1506 and 1513, and—painful to relate—such sacred pieces as he completed for San Francesco della Vigna in 1507,⁵ and for an unknown patron in 1509,⁶ are now injured beyond redemption; but a Virgin and Child of 1510 at the Brera stamps

¹ Uffizi, No. 354. Wood, bust under half life-size, with the words "Joannes Bellinus" written on the yellow marble ledge.

² It has been used as a model for a bust in the Academy of Venice by the sculptor Borro, and by the editor of the later edition of Ridolfi quoted in these pages.

³ No. 141, Gallery of the Capitol. Wood, inscribed on the parapet: "Joannes Bellinus." Distance, sky (retouched). The tone is even throughout, and a little opaque; the colour thinly rubbed in with great minuteness of detail, the ground gesso seen through the yellow hair; back of panel marbled.

⁴ See a description of it in Anonimo, p. 247.

⁵ Venice, San Francesco della Vigna, Cappella Santa. Wood, half-lengths, under life-size, of the Virgin and Child between SS. Sebastian and Jerome, SS. Francis and John Baptist, presenting a donor in pilgrim's dress. Distance, landscape; inscribed as usual: "Joannes Bellinus, MDVII." The flesh parts are almost completely covered over with repainting of a dark and opaque tinge; but the treatment, especially in the distance, seems to have been broad and easy. The Child's form, however, is heavier than of old.

⁶ Venice, late collection of the Duchess of Berry. Virgin and Child, half-lengths in a landscape. Wood, inscribed on a scrip fastened to a book in the Virgin's hand: "Joannes Bellinus, MDVIII." This panel, with all but life-size figures, but almost entirely repainted, belonged to the Duchess of Berry, and was put up

the art of Bellini in these days with a peculiar impress, being handled with great ease and confident haste, and characterized by a general glaze over monochrome preparations, veiling the surfaces with a very strong and glowing film.¹ Giorgione, at this time, had left the atelier; as we may judge from the single fact that his frescoes in the Fondaco de' Tedeschi were valued at Bellini's suggestion in 1508 by Lazzaro Bastiani, Carpaccio, and Vittor di' Matteo²; but the journeyman in Giovanni's atelier of which these pieces most remind us is Previtali, whose Virgins in 1510 and 1511 were of this character. Three years later Bellini completed for San Giovanni Crisostomo a picture only second in style and monumental grandeur to that of 1505 at San Zaccaria, a picture which lacks the firmness of touch conspicuous in the master's productions at the beginning of the century, but remarkable for glow of tone and breadth of treatment, in projected shadows, chiaroscuro, and drapery. There is something striking and quaint in the form of the subject—St. Christopher and St. Augustine being represented standing at the opening of an arch through which St. Jerome may be seen reading a book in a landscape.³ Something peculiar in the execution and impasto, and a certain vulgarity in the drawing, guide us to the conviction that Bellini had secured the services of a new assistant, and that this assistant is Basaiti. From this time indeed Basaiti seems to have given a new aspect to his style, as we shall see at San Pietro Martire of Murano⁴; but he probably helped Bellini

for sale at Vienna in the spring of 1868. It was previously in the Casa Mocenigo at San Polo (Aglietti, *ub. sup.*, p. 78).

¹ Brera, No. 215. Wood, m. 1·50 by 1·21, three-quarter lengths, all but life-size. Behind the Virgin a green curtain and a landscape, with a horseman and a shepherd and flock; a cartello on a tree to the right bears the inscription: "Joannes Bellinus, MDX."

² See the record in Gualandi, *Mcm.*, *ub. sup.*, ser. iii., p. 90, and Gaye, *Cart.*, ii. 137-8.

³ Venice, San Giovanni Crisostomo. Wood, figures life-size, of good proportions and very easy in their movements; inscribed on a scrip in the marble screen between the foreground figures: "MDXIII. Joannes Bellinus." The nearer parts of the landscape are finely made out in a warm brown colour, with varieties of weeds and creepers, and with stones scattered about (engraved in vol. xxv. of the *Ape Italiana*). Sansovino writes (*Ven. Descr.*, p. 154) of a St. Mark in San Giovanni Crisostomo by Bellini, but it is not to be found.

⁴ A picture originally in the Angeli of Murano, called Bellini by Ridolfi (*Le Marav.*, i. 94). In the Stuttgart Gallery, No. 429, we have a Virgin and

GIOVANNI BELLINI



Alinari photo.

[Venice, *San Giovanni Crisostomo*.]

GLORY OF ST. JEROME.

previously in many a picture—slightly in a Virgin, Child, and Saints at the Louvre¹; in a rich bright Madonna with four Saints, a Virgin and Child, and Christ in Grief belonging to the late Sir Charles Eastlake²; in a Virgin in the Layard collection,³ and one adorning the Leuchtenberg collection at St. Petersburg,⁴ and almost exclusively in a Holy Family of the late Northwick collection.⁵

Child, signed: "Marcho d. Joa. B. p.," much retouched; query by Basaiti, Marco Pensaben, or Marco Belli? Of the same class in the same gallery, No. 512, a Virgin and Child, greatly repainted and very weak.

¹ Louvre, No. 1158. Wood, m. 0.84 by 0.61. It belonged to Mr. Van Cuyck, the Prince of Orange, Mr. Brentano, and Lord Northwick in succession. It represents the Virgin and Child, St. Peter and the young St. Sebastian, with three cherubs' heads in the sky, signed: "Joannes Bellinus." A very careful, clear, even-toned picture, of fused surface. The Child a little stiff.

² London, late Sir C. Eastlake. (1) Virgin, Child, and SS. Peter, George, John Baptist, and a female; the Virgin with her hand on the head of a donor, looking up in prayer from the right side of the picture. Wood, 4 ft. by 2 ft. 3½ in., signed "Joannes Bellinus." Very careful and bright, but not free from retouching. [* Now belonging to Herr Eduard Simon of Berlin.] (2) The Child, on a cushion resting on a parapet, takes an orange from the Virgin; behind her a lake-red hanging, and, through a window, a landscape; signed in the parapet: "Joannes Bellinus." Wood, half-life. The face of the Child is good, the tone pleasant, but the treatment a little feeble. [* Now in the collection of the late Dr. Ludwig Mond.] (3) Christ naked to the knee, with the crown of thorns on his head, and rays issuing from him. Landscape distance. Of a free type and fine natural form, well contrasted in the mass of light and shade; rich in touch and in tint of distance, but a little cold from slight restoring. [* Subsequently in the collection of the late Mr. Charles Butler; sold at the Butler sale, May 25, 1911, No. 1.]

³ Venice, Layard collection. Virgin holding the Child, with his hands resting on each other; her left hand on a book; a landscape is seen through a window to the left. Wood, half life-size, signed: "Joannes Bellinus"; of old subjected to some cleaning and retouching. This Virgin was formerly in the Vendramin Palace, and is mentioned in the catalogue of that collection. (MS. in British Museum: *De Picturis in Museis Dñi Andree Vendrameno positis, Anno Domini MDCXXVII.*) [* A replica of this picture is in the Fogg Museum, Cambridge, Mass.]

⁴ St. Petersburg, Leuchtenberg collection, No. 5. Wood. The Child holds a bird; behind the Virgin a green curtain, and to the left a landscape. The head of the Virgin and the Child's feet are ruined by restoring. [* The Leuchtenberg collection is now dispersed.]

⁵ Late Northwick collection, No. 883 of the collection. Wood, 3 ft. 6 in. by 2 ft. 8 in. [* This picture was bought at the Northwick sale in 1859 by Mr. J. S. W. S. Erle Drax. It was not included in the Drax sale in 1910.] Virgin, Child, St. Joseph, and, to the right in the foreground, two partridges; behind the Virgin a tree-trunk, and in distance a broad landscape; signed: "Joannes Bellinus." This panel is flayed, and in part retouched. The name is even unsatisfactory, but we are reminded of Basaiti's picture, No. 599, at the National Gallery.

That it was Bellini's habit at times to trust greatly to his assistants, might be inferred from numerous examples in public and private galleries. Without mentioning such pictures as the Christ at Emmaus in San Salvatore of Venice, which is obviously by Carpaccio,¹ or the Virgin adoring Christ at the church del Redentore and at San Giovanni in Bragora by Luigi Vivarini,² there are panels in many places called Bellini which are due either totally or in part to his disciples; as such we might put together a considerable number in which the hand of Cima may be traced.³ Then there are those which betray the feeble style of Bissolo,⁴ others suggesting Previtali or

¹ We shall have occasion to convince ourselves of this further on. (See *postea*, Carpaccio.) But it is necessary to state here that the authorship of Bellini has the countenance of Boschini, Sansovino, and Ridolfi. We have to notice further, as assigned to Giovanni Bellini, a Last Supper which passed from the Casa Federigo Contarini into the Casa Ruzzini Priuli, and thence into the Manfrini collection; but where that picture may now be is not known. If it be the small panel in possession of Signor Fornaser at Venice, who says he had it from the Manfrini Palace, it is a small Bellinesque work of good impasto, but of no great importance. Another is mentioned by Ridolfi (*Le Marav.*, i. 96) in the Cornaro Palace. It was taken to Vienna and burnt in the fire of the Razumowski Palace (Zanotto, *Pinac. Ven.*, fasc. 10), and bore the date of 1490; but mark, Ridolfi only speaks of a Cena, in which Christ, Cleophas, and Luke are present.

² We have sought to prove this, *antea*, in Luigi Vivarini.

³ (1) St. Petersburg, Hermitage, No. 4. Virgin and Child between SS. Peter and Anthony (see *postea*). (2) St. Petersburg, gallery of Count Paul Stroganoff, Virgin and Child between St. John the Baptist and another saint, with the false signature of Giovanni; both these are by Cima, as well as: (3) Virgin, Child, Baptist, and another saint in the gallery of Baron Speck Sternburg at Lütschena, near Leipzig, which also bears the signature "Joannes Bellinus." (4) Virgin and Child, signed "Joannes Bellini," belonging to Signor F. Frizzoni at Bellagio, near Como. [* See *postea*, p. 251, n. 3.] (5) Virgin and Child between St. Francis and a female saint, signed "Joannes Bellinus faciebat," once in the Rogers collection, belonging to S. H. Anderdon, Esq., and exhibited at Manchester. (6) But, most important of all, Venice, Chiesa della Carità, but now No. 36, Academy, Virgin and Child, two angels, SS. Catherine, George, Nicholas, Anthony, Sebastian, and Lucy, given by Boschini (*Le Ric. Min.*, S. di D. Duro, p. 35) to Bellini.

⁴ In the Chiesa del Redentore at Venice there is a Virgin and Child between SS. Jerome and Francis (wood, half-life), half-lengths, assigned to Giovanni Bellini by Boschini (*Le Ric. Min.*, S. di D. Duro, pp. 65-6) and other Venetian writers. Behind the Virgin a red curtain on a dark ground. The execution of this piece is greatly reminiscent of Bissolo, whose replica of it is to be found under its proper name in the Casa Alvise Mocenigo at San Stae in Venice. It is therefore probable that Bissolo was the author as assistant in the atelier of Bellini. Still clearer is this co-operation in a Virgin and Child between St. John

Lotto,¹ more reminiscent of Vittor Belli or Pennacchi,² Marco

Evangelist and St. Catherine of Alexandria, in the sacristy of this very church. Though—like its companion, above-mentioned—greatly injured, this piece still betrays the original feebleness of its execution. More in the character of Giovanni and signed with his name is the Virgin and Child alone—exactly like those of the Chiesa del Redentore—in the collection of Mr. Thomas Baring in London. [* Now in the collection of the Earl of Northbrook.] (Wood, half-life, kneepiece.) Behind this Virgin is a green curtain and a landscape to the right (shadows injured). A feeble copy, even to the name, of the Baring example, is in the Czernin Gallery at Vienna (wood), and a repetition of the same arrangement—also a copy—is in the Ajata Gallery at Crespano. In the Scalzi (Carmelites) of Venice, there is a Virgin and Child (wood, half-life), engraved in Zanotto (*Pinac. Ven.*, fasc. 3), with the usual green hanging behind her, intercepting a landscape. This may have been originally a good picture of the master about 1500, but it has been too much cleaned and repainted to warrant a strong opinion. Zanetti mentions it (*Pitt. Ven.*, p. 55). Boschini (*Le Ric. Min.*, S. di D. Duro, p. 39) mentions a Virgin and Child in SS. Gervasio e Protasio at Venice (engraved in *Pinac. Ven.*, fasc. 15) as by Bellini, but Zanotto is correct in ascribing it to Bissolo, unless it should be by Bartolommeo Veneto, the colour being bricky and vitreous. In the parish church of Pianiga (three miles from Dolo) there is an altarpiece to which the name of Bellini is given, the character being that of a piece by Bissolo; subject, St. Martin sharing his Cloak, between SS. John Evangelist, Peter, James, and Jerome; upper course, the Virgin, Child, and young Baptist between SS. George (dirty), Gregory (ditto), Sebastian and Louis (ditto), a very feeble and flat-toned series of panels. In the same style, but under Bellini's name, a small panel with figures one-fourth of life-size, representing an Adoration of the Magi, in the gallery of Perugia. Feebler than Bissolo, and much damaged, is a so-called Bellini, a Virgin and Child (wood), in the gallery of Schleissheim, No. 1119. [* This picture is not now shown in the Schleissheim Gallery.]

¹ The most important of these is a Marriage of St. Catherine in San Giobbe, christened Bellini by Zanetti and others, called B. Bellini by Zanotto, who engraves it (*Pinac. Ven.*, fasc. 25), really by Previtali, to whose life (*postea*) we must refer. Of the same character, with something of Rondinello, the Virgin, Child, and Baptist in the Doria Gallery at Rome (No. 126), noticed (*antea*, p. 138) with its replica in the Rasponi Gallery at Ravenna. Finally, under Bellini's name at Hampton Court, No. 554, a Concert (canvas, with four life-size figures); an empty low-toned piece, dulled by retouching and varnishes, recalling the last days of Previtali or Lotto. In character like the works of Previtali when known at Venice under the name of Cordella is a Virgin and Child between St. Peter and St. Helen in possession of Mr. Barker in London. [* At present in the gallery at Dresden, No. 64A.]

² In Casa Gera at Conegliano is a Virgin and Child in a landscape (wood, kneepiece), with a donor in black looking up in the left-hand corner. This picture, called Giovanni Bellini, has not his firmness of touch. Its gloomy yellow tone and fatty colour are reminiscent, as we shall see, of Vittor Belli, or the Friulans, subsequent to Giovanni's time, not forgetting Domenico Mancini of Treviso, whose work of 1511 is preserved. [* The present owner of this painting is not known.] Near the high altar in San Leonardo of Treviso is a large picture

Belli, Cariani,¹ or Giorgione,² Catena,³ Pasqualino,⁴ Santa Croce,⁵

of St. Erasmus enthroned between SS. John the Baptist and Sebastian. The forms of the principal figures are short and square, the colour reddish, dry, and flat, and the whole besides repainted and grimed. The architecture is in the style of that used by Vittor Belli in an altarpiece at Spinea, but the general treatment recalls Pennacchi; and if so, he would be Vittor's master. [* This picture is by Vincenzo dalle Destre of Treviso; cf. *postea*, p. 254, n. 1, and p. 289, n. 3.]

¹ Gallery of Rovigo, No. 31, catalogued as Bellini, and inscribed on the wheel of St. Catherine: "Joannes Bellinus." Subject, Marriage of St. Catherine, in a landscape. The forms are golden, but empty. It might remind us of Girolamo da Santa Croce, or Cariani, were not those artists too modern. We may suppose the author to be Marco Belli at a date preceding that of the Circumcision in this gallery. There is a replica of this, called Basaiti, at Dudley House; another a copy of that of Dudley House, in the Fitzwilliam Museum at Cambridge; a third in the gallery of Padua, originally in the Capo di Lista collection, much abraded and spoiled by cleaning (all of them on wood, figures one-sixteenth of life, half-lengths). [* Cf. *postea*, p. 275, n. 2.] In the Hoser collection at Prague is a Holy Family in the manner of Marco Belli, or Catena (No. 66, Room 6, wood).

More in the manner of Cariani than of any other artist is a Virgin, Child, and St. Peter, a small canvas (No. 164) in the Borghese Gallery at Rome, a pleasant piece, a little vaporous in outline, Lotto as regards colour, old Palma in the masks of the Virgin, golden in tint, and careful. (Figures half-length, under life-size.) [* Now catalogued under Cariani.] By the same, who, as we know, continued the manner of old Palma, and studied Giorgione, a female (half-length on panel, half life-size), with thick yellow hair, in a dark green dress and red sleeves, a pleasing cheerful figure in natural movement, rich and rosy in hue of flesh, a little feeble in execution than a Palma would be, in the Esterhazy collection just sold at Pesth. The figure is a slight variety of that belonging to the president of the hospital at Bergamo.

² Deserving of Giorgione's name, but bearing that of Bellini, is a predella representing the Adoration of the Magi belonging to Sir W. Miles of Leigh Court; the art being that subsequent to Bellini, illustrated by Palma Vecchio, Sebastian del Piombo, and Titian, followed by Pellegrino and Pordenone. [* This picture is now in the National Gallery, No. 1160. See *postea*, iii. 10 sq.]

³ We have already noted the portrait of Doge Loredano, by Catena, under Bellini's name at the Dresden Museum, No. 54. [* Now attributed to the school of Giovanni Bellini.] It is hard in colour, and not touched as Bellini would have done. There is a very pretty little canvas of St. Jerome in his Study, at the National Gallery (No. 694), formerly in the Manfrini collection. It is evidently by a pupil and imitator of Bellini. The colour is pearly, and recalls Lotto or Basaiti, as we see him at San Pietro di Castello of Venice, or Previtali, as he appears after 1502. The author may be Catena. The picture is a clean and pretty thing by an artist of the second class, following Giovanni Bellini at the period when Giorgionesque painting came in fashion, and imitating that phase so as to lose his own originality. In the Raczyński collection at Berlin, No. 13 [* now transferred to the Kaiser Friedrich Museum at Posen], a Holy Family, with a male and female saint, half-lengths, in a landscape distance, is assigned to Bellini, but recalls the youth of Bissolo, as in certain so-called Carpaccios in

Antonello of Messina,⁶ Sebastian del Piombo,⁷ nameless Bellinques,⁸ and strangers to the Venetian school.⁹

the Brera (see *postea* in Carpaccio), or the early time of Cariani, or—most likely of all—Catena. The flesh is yellowish, of slight body, yet horny and monotonous. (Wood, small, originally in the collection of Lucien Bonaparte.)

⁴ We shall notice several undoubted works of this feeble follower of Giovanni. There is a Virgin and Child assigned to the latter by Boschini (*Le Ric. Min.*, Sest. di D. Duro, p. 67), in the sacristy of the Chiesa del Redentore, in which we trace his hand, and this especially in the clumsy Child, and the yellow tone of the flesh with its high surface shadows. Similarly recalling Pasqualino are the following assigned to Giovanni Bellini: Correr Museum, No. 15 (Cat. of 1859), Virgin and Child between SS. Jerome and Catherine; Rome, Galleria Barberini, No. 90, Virgin and Child.

⁵ There is a so-called Bellini, No. 413, wood, subject the Virgin and Child between SS. Jerome and Joseph, in the Museum of Carlsruhe, which, though much repainted, reminds us of the style of Girolamo da Santa Croce. [* At present labelled "Francesco da Santa Croce."] Similarly a hastily executed Holy Family in the Scarpa collection at La Motta in Friuli [* sold by auction at Milan in November 1895] (wood, six figures, greatly injured); a feeble though carefully painted Virgin, Child, John Baptist, and Jerome (No. 32, wood), in the Walker Art Gallery at Liverpool (Roscoe collection).

⁶ We have already spoken of certain portraits at Rome and in London (*antea*, p. 180, n. 2).

⁷ We shall have good reason for giving the name of Sebastian del Piombo to the Incredulity of St. Thomas in San Niccolò of Treviso, which Federici (*Memorie Trev.*, i. 225) assigns to Giovanni Bellini.

⁸ These are numerous, as follows: (1) Venice, San Fantino (see Boschini, *Le Ric. Min.*, Sest. di S. Marco, p. 96, and Zanetti, *Pitt. Ven.*, p. 56). Virgin, Child, and St. Joseph, in front of a landscape and damasked curtain, by a nerveless follower of Bellini in his last days. Yet Zanotto (*Pinac. Ven.*, fasc. 31) engraves this ruined and repainted panel as genuine. (2) Chioggia, San Jacopo. St. Sebastian and St. Roch, by an artist later than Titian. (3) Romanz, church of the Annunziata, between Cividale and Aquileia, with the forged signature "Gian Bell^o, M^o. DI. Tit^o, 1437 pist.", a picture of the sixteenth century, with the Virgin and Child between SS. Nicholas and Catherine; and below, a female saint between St. George and the Dragon and St. Martin sharing his Cloak. (4) Padua, Communal Gallery, formerly in Santa Giustina (see Brandolese, *Guida*, pp. 103-4). Virgin, Child, and Baptist, with a scrip on a screen behind the figures, on which scrip the words "Joannes Bellinus MDVI," a forgery, the canvas dating really from the close of the sixteenth century. (5) Crespano, Ajata Gallery. Copy of the foregoing, including the signature and date. (6) Turin Gallery, No. 559. Wood, kneepiece, representing the Virgin and Child between St. Joseph and the Baptist, presenting a donor. An old panel, with the forged signature "Jo. Bellinus." [* Now labelled "Venetian school, sixteenth century."] (7) Bergamo Duomo. Behind the choir is an ill-lighted Virgin and Child under Bellini's name, but it seems of a later style, like Palma or Lotto, probably by Savoldo. (8)

For note 9 see next page.

Towards the close of a long and well-spent life, and almost at the very moment when Titian was trying to supersede him in the "senseria" of the Fondaco, and take his place at the Hall of the Great Council, Giovanni Bellini painted one of the gay and sensual scenes to which the genius of the Venetian school seemed so peculiarly adapted. In extreme old age, and on the brink of the grave, he entered on his task with the lightsome heart of youth. Accustomed to deal with art in its broadest and most sweeping style, and to trust for effect to the length of his practice and the certainty of his experience, he turned upon his steps, reverted to the minute and careful manner of earlier years, and produced a composition remarkable for simplicity and an elevated feeling of selection. This beautiful piece, originally commissioned for Alphonzo of Ferrara, has found its resting-place in the house of the dukes of North-

Madrid Museum, No. 20. St. Peter receiving the Keys from Christ, a copy, we may believe, of a better piece now belonging to the Marquis of Exeter, Burleigh House [* now in the Gardner collection at Boston], of which there is a still smaller repetition once in possession of Mr. Anthony, the picture dealer. [* The pictures at Madrid and Boston are both by Catena.] (9) Vienna, Academy of Arts, No. 500. Virgin and Child between SS. Jerome, John Baptist, a female, and Paul (wood), inscribed on a scrip: "Joanes Bellinus." [* Now labelled "Copy after Giovanni Bellini."] This is an old school-piece, by some follower of the master. (10) Stuttgart Museum, No. 483. Canvas, Virgin and Child, with the word "Joannes." This word seems old, but the picture is now not so. [* Now ascribed to Rondinello.] (11) No. 432, Virgin, Child, SS. Paul and Peter presenting a patron; canvas, with a dubious "Joannes Bellinus," a repainted work. [* Now labelled "Copy after Giovanni Bellini." Cf. *antea*, p. 150, n. 4.] (12) St. Petersburg, collection of Count Paul Stroganoff. Virgin and Child, by a copyist of Bellini.

⁹ (1) Parma Gallery, No. 180. Full-length of the Saviour in benediction, either by Caselli or Araldi, at all events hard and raw in tone as a work of Palmezzano. [* In the current catalogue ascribed to Mocetto.] (2) Rimini, Communal Gallery. Dead Christ bewailed by four angels. We shall see reason to assign this life-size tempera to Zaganelli. [* Cf. *antea*, p. 147, n. 4.] (3) San Marino, San Francesco. Virgin and Child between SS. Marino, John Baptist, Francis, and Catherine; a work like Coda's or Girolamo Cotignola's. (4) London, Dudley House. Virgin and Child, in a landscape, inscribed: "Joannes Bellinus" (wood, half-length), by a freehanded follower of Bellini, such as Rondinello shows himself. [* Purchased at the Dudley sale in 1892 by Mr. Agnew.] (5) Carlsruhe Museum, No. 405. St. Sebastian at the Pillar, inscribed with a forged "Joannes Bellinus inv. pingebat, MCCCCLXXI.," the old signature of Palmezzano still appearing underneath. [* Now restored to Palmezzano.] (6) Padua, Casa Galeazzo Dondi-Orologio. St. John the Baptist, erect and almost naked (small panel), perhaps by a Ferrarese, Stefano of Ferrara (*postea*). (7) Padua, Casa Nordio. Virgin, Child,

umberland after many vicissitudes, and represents the Feast of the Gods in a beautiful North Italian glade, the most conspicuous of the deities being Mercury with his wand in the middle of the foreground. Nothing can be truer or more natural than the group of males and females at his side sitting or recumbent, indulging in fruit or wine, or replete with both, and whilst Silenus unloads his ass servants draw the sparkling liquor, and satyrs serve the cups around. How observant the painter still could be of life and action we see in a figure near Mercury holding a flask beneath the cask, or in the wreathed one helping the tipsiest to drink. Here are types—like that of a female bearing a cup, or a goddess about to taste of fruit—that seem derived from the classic works of Greece, whilst nature is copied with simplicity and truth. Free, perhaps loose, is the action of the man lifting the cloth of a drowsy nymph reposing to the

and St. Joseph, inscribed with the false name "Joannes Bellinus f. 1508" (wood), Ferrarese, perhaps by Ercole di Giulio Grandi (see *postea*). (8) Modena Gallery, No. 426. Nativity by Galeazzo Campi, in the manner of Boccaccino. (9) Nos. 490 and (10) (Cat. of 1854) 499 in the same gallery are still less Bellinesque than the above. (11) Rome, Gallery of the Capitol, Nos. 144 and 143 (wood, half life-size). Erect figures of SS. Sebastian and Nicholas, of a glowing enamel like Dosso Dossi's. [* Now labelled "Ferrarese School; Ercole Grandi?"] (12) No. 142, more near Costa's manner. [* See *postea*, ii. 265, n. 4.] (13) Schleissheim Gallery, No. 550. Virgin, Child, SS. Anthony and Sebastian (wood), by a Bolognese of Francia's school [* now officially ascribed (with a query) to Jacopo de' Boateri]. (14) No. 553, Herodias with the head of the Baptist, like a work of Calisto da Lodi [* now catalogued as a work by him]. (15) Milan, Brera, No. 283. Wood, with the false inscription "Bellinus." A Virgin and Child, the latter taking a flower from a vase, a Lombard work with the look of Andrea of Milan. [* When the painting under notice was cleaned some years ago, the signature "Johannes Bellinus" disappeared. Cf. Frizzoni, in *L'Arte*, ii. 150 sq. This picture is now officially recognized as a work by Andrea Solario.] (16) No. 198, Virgin and Child, modern and not Venetian. [* By Mantegna; see *postea*, ii. 101, n. 5.] (17) Vicenza Pinac., No. 36. Virgin and Child, inscribed "Joanes Bellinus"—a forgery, school of the Luini. (18) Bribano, near Belluno, church of San Niccolò. Virgin and Child between SS. Nicholas and Roch, half-life. Leonardesque, reminiscent of, yet not by, Boccaccino. [* This is a work of the so-called Pseudo-Boccaccino; see *postea*, iii. 341, n. 1.] (19) Brescia, church of San Giovanni Evangelista. Deposition from the Cross (wood, nine figures, one-third of life), in the manner of Vincenzo Civerchio. (20) Liverpool, M. Ch. Roner, No. 78 at the Dublin Exhibition. Holy Family, of Leonardesque manner, and by a Lombard. (21) Belluno, Casa de' Pagani. Virgin, Child, and Donor by Fungai. (22) Rome, Galleria Corsini, No. 90. A St. Jerome by a painter of the close of the sixteenth century [* not now shown at the Palazzo Corsini.]

right; ornaments of vases are taken from the best antique examples. It is a quiet orgy on the bank of a stream at eventide, beneath the shade of noble trees. The kingfisher sits on a reed, and the pebbly sand is strewn with the remnants of the feast—nothing better than the distribution and arrangement of the company. Amid the intricate interlacing of branch and foliage, touched with the golden tint of sunset, and in the undulations of the middle distance, we see satyrs sport or climb the boughs. Far off a rocky hill shoots out of the valley, and is capped with the towers of a castle—an exact view of Cadore, as seen from the point of Previs. The distance and episodes are counterparts of those which Titian painted in his smiling days, tinted with the richness of his Bacchus and Ariadne, glowing with the warmth of the Bacchanals of Madrid. Yet so easy is the passage from Bellini's art to his that the transition creates no contrast. The tone throughout is harmonized, and the art of the fifteenth and sixteenth centuries meets and mingles in perfect fellowship. It happened, therefore, to Bellini that he signed this picture in 1514, after sketching it, and that when Titian was asked by the Duke of Ferrara to complete the series he had to finish Bellini's work before he began his own.¹ Yet Bellini lived for some time longer. In 1515 he painted the so-called Venus of the Belvedere, a fine and well-selected type of ordinary female beauty, and so he ended with a startling contrast to the early severity of his boyish years.² His death occurred on the 29th of Nov-

¹ Alnwick Castle. The history of this picture, now in Alnwick Castle, is in Vasari, vi. 474 and vii. 433. It was in the Ludovisi and Aldobrandini collections in Rome before it came to England, and is a fine canvas 6 ft. high; signed on a scrip fastened to a wine-butt in the left-hand foreground: "Joannes Bellinus Venetus pinxit MDXIII." There are retouches in many places, chiefly in shadow, where they affect the general effect very little.

² Vienna, Imperial Gallery, No. 13. Wood, 2 ft. 2 in. by 2 ft. 4½ in. long; figure seen to the knees, seated on a cushion covered with a Turkish carpet in a room with a dark ground (restored); on the window-sill, left, a vase; through the window hills and sky; on a card on the carpet the words: "Joannes Bellinus faciebat MDXV." This piece is almost cleaned down to the grey preparation. The head of this figure, much damaged, is in the gallery of Castle Howard, No. 84.

* The picture at Vienna is probably a school-piece. A replica of it belongs to Mr. C. Fairfax Murray of London.

In July 1515 the Scuola Grande di San Marco ordered from Giovanni a picture which was to represent the Martyrdom of St. Mark (see Paoletti, *ub.*

GIOVANNI BELLINI AND TITIAN



[Alnwick Castle.]

THE FEAST OF THE GODS.



ember, 1516,¹ and he was buried in the church of SS. Giovanni e Paolo by the side of his brother Gentile.²

sup., i. 14). At the time of his death in November 1516 Giovanni had not yet finished the huge painting, which ten years later was completed by Vittore Belliniano. This work is now in a very ruined state at the Academy of Arts at Vienna (No. 87).

¹ Gaye, *Curteggio*, ii. 143, and Cicogna, *Iscriz. Venez.*, ii. 118.

² A few pieces omitted hitherto may be mentioned here, *e.g.* (1) Bergamo, Lochis Gallery, No. 140. Virgin and Child in a landscape, signed: "Joannes Bellinus p." It may have been original, but is now greatly injured. (2) Rome, Galleria Borghese, No. 176. Small panel of the Virgin and Child, one-third life-size, signed on screen and in a scrip: "Joannes Bellinus faciebat." Behind the Virgin a blue curtain, and to the right a landscape. The Virgin is handsome and graceful; the treatment, though careful and blended, is feebly soft, and betrays the master's old age. (3) Rome, belonging in 1860 to Signor Falzacappi, 78, Arco de' Carbonari. Small panel of St. Jerome kneeling naked in a landscape in front of the cross; a very careful composition reminiscent of Basaiti, of glowing flesh-tone and thin-bodied colour, signed: "Joannes Bellini opus." (4) Garscube, near Glasgow. Virgin and Child, panel half life-size, a flayed and damaged example of Bellini's late manner (1507-10), signed: "Joannes Bellinus."

The following list of missing pictures includes probably many of those noticed in the text, *supra*, and others scarcely entitled to the master's name. (1) Venice, Palazzo Ducale, Procuratia di Ultra. Panel with SS. Peter and Mark, and three portraits (Boschini, *Le Ric. Min.*, Sest. di San Marco, p. 73; Ridolfi, *Le Marav.*, i. 95). (2) Magistrato delle Legne. St. Mark between SS. Jerome and John the Baptist, Nicholas and Buonaventura, in a landscape (Boschini, *Le Ric. Min.*, Sest. di San Marco, p. 76). (3) Arsenale, Cappellina del Magistrato di Sopra. Long piece with half-lengths; Marriage of St. Catherine, SS. Mark, John the Baptist, Sebastian, and James (Boschini, *Le Ric. Min.*, Sest. di Castello, p. 17). (4) Chiesa della Carità (suppressed). Apotheosis of St. John Evangelist (Anonimo, p. 86; Sansovino, *Ven. Descr.*, p. 266). (5) Madonna de' Miracoli, near side portal. Virgin, Child, Baptist, Chiara, and a female patroness with her child (Boschini, *Le Ric. Min.*, Sest. di Canareggio, p. 5). (6) Same church. St. Jerome in the Desert, with SS. Francis and Chiara (Boschini, *Le Ric. Min.*, Sest. di Canareggio, p. 5; Sansovino, *Ven. Descr.*, p. 179; and Ridolfi, *Le Marav.*, i. 88). (7) San Giorgio Maggiore. The Saviour, a Saint, and a Redeemer (Boschini, *Le Ric. Min.*, Sest. della Croce, pp. 57 and 56; Zanetti, *Pitt. Ven.*, p. 56). (8) Ch. del Redentore. Virgin, Child, and St. Francis (Ridolfi, *Le Marav.*, i. 95). (9) Ch. della SS. Trinità. Altarpiece, with SS. George, Peter, Paul, and Anthony (Boschini, *Le Ric. Min.*, Sest. di Castello, p. 38). (10) Scuola della Santissima Trinità. Virgin and Child, school-piece (Boschini, *Le Ric. Min.*, Sest. di D. Duro, p. 30). (11) Ch. di San Vito. Christ crucified between the Virgin and Evangelist, school-piece (Boschini, *Le Ric. Min.*, Sest. di D. Duro, p. 32). (12) San Donà. Christ carrying his Cross (Boschini, *Le Ric. Min.*, Sest. della Croce, p. 31). (13) Santo Stefano. Saviour in Benediction (Ridolfi, *Le Marav.*, i. 95). (14) Santa Maria Maggiore (suppressed). Virgin, Child, and Cherubim (Boschini, *Le Ric. Min.*, Sest. di D. Duro, p. 62; Zanetti, *Pitt. Ven.*, p. 55; Sansovino,

Ven. Descr., p. 270). (15) San Felice, Scuola de' Centurati. Virgin and Child (Boschini, *Le Ric. Min.*, Sest. di C. Reg., p. 27; Ridolfi, *Le Marav.*, i. 85). (16) San Gioseffo. Virgin, Child, SS. John the Baptist, Jerome, and Catherine (Boschini, *Le Ric. Min.*, Sest. di Castello, p. 10). (17) Santa Caterina. Virgin and Child (Boschini, *Le Ric. Min.*, Sest. di C. Reg., p. 18; Moschini, *Guida di Ven.*, i. 678). (18) Teatini. Virgin and Child (Boschini, *Le Ric. Min.*, Sest. di D. Duro, p. 38). (19) San Giovanni alla Giudecca (suppressed). SS. John the Baptist, Matthew, and Romualdo, and a predella with scenes from the saints' lives, and above, an Annunciation (Boschini, *Le Ric. Min.*, Sest. di D. Duro, p. 63; Zanetti, *Pitt. Ven.*, p. 48). (20) San Gimignano (demolished). Two Virgins (Boschini, *Le Ric. Min.*, Sest. di San Marco, p. 78; Sansovino, *Ven. Descr.*, p. 110; Ridolfi, *Le Marav.*, i. 851). (21) San Giuliano. Virgin and Child, SS. Catherine and Daniel; above, the Annunciation (Sansovino, *Ven. Descr.*, p. 126; Ridolfi, *Le Marav.*, i. 85). (22) San Giovanni Evangelista, Scuola. Stories of the Cross? (Sansovino, *Ven. Descr.*, p. 284). (23) San Giorgio in Alga (burnt eighteenth century). Christ at the Column (? Antonello) (Boschini, *Le Ric. Min.*, Sest. della Croce, p. 62). (24) Casa Ruzzini (or Priuli or Federigo Contarini, a Santa Maria Formosa). Excellent pictures (Sansovino, *Ven. Descr.*, p. 374), amongst them a Last Supper, see *antea*, p. 184, n. 1. (25) Study of Ottavio Fabris, Palazzo Lorenzo Delfino, Casa Morosini a S. Moisé. Pictures (Sansovino, *Ven. Descr.*, pp. 374-6), in the latter a Virgin, Child, and Saints (Ridolfi, *Le Marav.*, i. 97). (26) Casa Lando, Casa Salamone, Casa Zeno alli Crocicchieri. Virgins (Ridolfi, *Le Marav.*, i. 96). (27) Palazzo Barbarigo a San Polo. A Virgin and a Head of Christ (Lanzi, ii. 103). (28) Casa Taddeo Contarini. Portrait of a lady to the shoulders, Christ with the cross to the shoulders (Anonimo, p. 65). (29) Casa Zuan Ant. Venier. Christ in Majesty (Anonimo, p. 73). (30) Casa Jeronimo Marcello. Virgin and Child (Anonimo, p. 67). (31) Casa Giorgio Cornaro. Christ, Cleophas, and Luke (Vasari, iii. 164; Ridolfi, *Le Marav.*, i. 96; and see *antea*, p. 184, n. 1; portrait of Queen Catherine (*ib.*)). (32) Casa Pasqualino. Half-length of Virgin and Child restored by Catena (Anonimo, p. 58). (33) Signor Bernardo Giunti. Christ between four Saints (Ridolfi, *Le Marav.*, i. 95). (34) Signor Giovanni Van Veerle. Virgin, Child, SS. Peter and Jerome, half-lengths (Ridolfi, *Le Marav.*, i. 95). There are no pictures in the churches of Treviso, Conegliano, or Castelfranco by Bellini, though many are assigned to him by Federici (*Memorie Trev.*, i. 226-8). (35) Istria, Città Nuova. Tavola (Zanetti, *Pitt. Ven.*, p. 47). (36) Ferrara, San Bernardino. Virgin and Child (Frizzi in Vasari, iii. 179). (37) Rimini, San Francesco, Pietà and two children for Sigismund Malatesta (Vasari, iii. 170). [* Cf. *antea*, p. 147, n. 4.]

CHAPTER IX

CARPACCIO AND OTHER FOLLOWERS OF GENTILE BELLINI

THE permanent establishment of three great schools at Venice towards the close of the fifteenth century naturally created a capital of artistic labour, which found employment or lay fallow according to the briskness or depression of the market. The Vivarini, Gentile and Giovanni Bellini, were all employers of this labour, and it is to the variety of their styles and teaching that we must look for an elucidation of the principles by which the mass of second-rate Venetians were influenced in their development. It is not enough to say that one painter is the pupil of another. In the byways of art, we necessarily meet with men who are disciples of one master for a season, and followers of a second for another season ; with men who have sympathies for different systems at different periods ; it is more difficult, for this reason, to trace out the course of the second-rates than that shaped out by their chiefs. This difficulty is not lessened at Venice by richness of historical sources, or by the existence of evidence as to localities and dates ; on the contrary, there is no portion of art history so obscure as the Venetian, nor one in which the critic is bound to proceed more cautiously. Where signatures are wanting, names are bandied about with unparalleled recklessness ; yet when these are found, they frequently surprise us by revealing unexpected changes. Still, a patient and careful examination will clear up many doubts, settle some cardinal points, and safely solve disputed problems.

Before we reach the age of Giorgione and of Titian, we find a host below the rank of Bellini plying their trade in Venice. Of these, Carpaccio, a theorist of Gentile's school, is the most conspicuous, commencing under the influence of the Vivarini, then turning Bellinesque without loss of power or originality.

By his side stands Lazzaro Bastiani, strongly Paduan at first, then Muranese, merging into Carpaccio at last. His friend, follower, and companion is Mansueti, purely Venetian at the start, an admirer of Gentile and Carpaccio, an imitator of Giovanni Bellini under the garb of Cima, and of kindred with Mantegna and Michael of Verona. Last of this group, Benedetto Diana languidly copies the Paduans and Carpaccio.¹

Migrating from the North, Cima is attracted by the charm of the younger Bellini's pictures, acquiring, as we believe, from Antonello the clean and blended manner which gives his figures something of the air of Leonardo.

Catena, a feeble draughtsman at the outset, soon learns to ape the Bellinesque as represented by Basaiti or Mansueti, and dies a Giorgionesque. Basaiti, a pupil of Luigi Vivarini at the opening of the sixteenth century, absorbed in Giovanni Bellini a few years later, lapses at last into Palmesque indistinctness. Previtali, a Bergamasque, is modified at various stages of his career by Bellini, Basaiti, Catena, Palma, and Lotto. Bissolo, clinging at first to Catena, ascends to Bellini, and soars at last towards Giorgione and Titian. There is no lack of smaller fry in addition, each one of which has his little peculiarities. We shall try to find a clue out of this labyrinth with as little trouble to the reader as may be.

Carpaccio is said to have been born in Istria, but when and where it would be hard to say.² It is not unlikely that he was

* ¹ The views set forth in this paragraph are not entirely compatible with the latest results of research, as will be seen below.

² The Ab. G. Cadorin says, in notes to Gualandi, *Mem., ub. sup.*, serie iii., p. 92, that the birth of Carpaccio in Istria is proved by Canon Stancovich, but the place and date are uncertain. His name in contemporary records is Scarpaza (Gualandi, *Mem.*, ser. iii., p. 90). Vasari calls him "Scarpaccia" (iii. 627, etc.), and Sansovino (*Ven. Descr.*, p. 30) likewise.

* There exist pictures by Vittore Carpaccio, and by his son Benedetto, in various places in Istria; and it is undoubtedly a fact that Benedetto changed his abode from Venice to Capo d'Istria, where his descendants continued to live for more than two centuries. No doubt these circumstances led the patriotic Canon Stancovich to maintain, in his collection of biographies of distinguished Istrians, that Vittore Carpaccio was an Istrian by birth (Stancovich, *Biografia degli uomini distinti dell'Istria*, Trieste, 1828-9, iii. 111 *sqq.*). There is, however, no proof that Vittore or any of his ancestors ever lived in Istria. On the contrary, we know now, thanks to the researches of Signor Molmenti and Dr. Ludwig, that the Carpaccio family may be traced as far back as in the thirteenth century on

from youth upwards a companion of Lazzaro Bastiani, whom Vasari fashioned into two persons, calling them Carpaccio's brothers.¹ Of Lazzaro we know that he was a member of the school of San Girolamo at Venice about 1470,² and we may assume that both had had some experience of Paduan teaching, either on the mainland or in service with the Vivarini, before they formed a manner of their own. If we look forward to the masterpieces of Carpaccio's manhood, and especially to those with which he decorated the school of Sant' Ursula, we shall see the riper form of an art, the germs of which are traceable in an altarpiece sacred to St. Vincent in the church of SS. Giovanni e Paolo.

There is no altarpiece which has given rise to more dispute than this one. It represents St. Vincent on clouds in a glory of angels between SS. Christopher and Sebastian, with a Christ in grief between the angel and the Virgin annunciate in an upper

the island Mazzorbo near Venice. The branch from which Vittore Carpaccio descended was from the middle of the fourteenth century domiciled in the parish of San Raffaele at Venice. Vittore Carpaccio, the son of the skinner Pietro, is mentioned for the first time in his uncle Fra Ilario's will of 1472. Dr. Ludwig and Signor Molmenti argue that, as he is named as one Fra Ilario's heirs, he must at that time have been at least fifteen years old; for, according to Venetian law, no person could inherit anything before having attained that age. This leads the above writers to assume that Carpaccio was born about 1455 (Ludwig and Molmenti, *ib. sup.*, p. 46). To this Mr. Fry justly remarks, that a boy could surely be named for an inheritance before being of an age to inherit; and he points out that so early a date for Carpaccio's birth as 1455 is hardly compatible with the excessive weakness of the first dated picture in the St. Ursula series (1490), which would rather seem to denote an author aged about twenty-three or twenty-four (see *The Quarterly Review* for April 1908, pp. 496 *sq.*).—The next available record concerning Vittore Carpaccio dates from 1486; it relates to the payment of rent on behalf of his father.—The name of the painter's family is variously spelt in the documents, viz. Scarpazza, Scharpaza, Scarpazzo, Scarpazo, Scarpata, Scarpatio. Cf. Ludwig and Molmenti, *Vittore Carpaccio, passim*.

*¹ Not only is it now proved that Lazzaro Bastiani was, by many years, the senior of Carpaccio (see *postea*, p. 217, n. 2), but it seems also beyond doubt that Lazzaro was Carpaccio's master, as claimed by Dr. Ludwig and Signor Molmenti (*Vittore Carpaccio, passim*). The types, the architectural forms, the style of narrative composition, and other features in Carpaccio were to a large measure anticipated by Bastiani. At the same time it is evident that Carpaccio was also influenced by other painters, such as Gentile Bellini, Cima, and Giorgione.

² *Notizia delle opere della Raccolta Correr*, by Vincenzo Lazari, 8vo, Venice, 1859, p. 8.

course, and a predella in three parts devoted to incidents of St. Vincent's life. If Sansovino be correct, the painter would be Giovanni Bellini;¹ Boschini says it is by Bartolommeo Vivarini,² whilst Zanetti thinks it worthy of Carpaccio.³ The truth may be that several artists had a share in the different panels of which the whole is composed. In the predella, where St. Vincent preaches, saves a family from an earthquake, and rescues a man from assassins, the distribution is in Mantegna's fashion, and the figures are conceived in a spirit not unworthy of Bartolommeo Vivarini; the St. Vincent is gentle, fairly shaped and outlined, and in a good attitude, and worthy of comparison with Luigi's Bellinesque creations, or with Bartolommeo's in neighbouring altars, were it not sharp and dry in treatment. St. Christopher, on the other hand, is long, lean, and wooden, whilst the St. Sebastian is boldly set upon the ground and looks vulgarly defiant. In this figure chiefly, and in the Virgin or angel annunciate, we see the stamp of Carpaccio; the suffering Christ being more in the coarse and rustic character of Lazzaro Bastiani. The colour in every part is hard, vitreous, and hatched up to a finish; but we can hardly err in assuming that the piece was commissioned in the atelier of the elder Vivarini, and partly executed by Carpaccio and Lazzaro.⁴

About the time when Giovanni Bellini was employed at the school of San Girolamo in Venice, Luigi Vivarini and Carpaccio

¹ Sansovino, *Ven. Descr.*, p. 65.

² Boschini, *Le Ric. Min.*, Sest. di Castello, pp. 62-3.

³ Zanetti, *Pitt. Ven.*, p. 28.

⁴ Venice, SS. Giovanni e Paolo. The St. Vincent is fairly preserved, the St. Sebastian retouched in the torso (the distance, too, is here repainted). The ground in the St. Sebastian is injured, and the blue mantle of the Virgin annunciate new. In the Pietà the head and torso of the Saviour and the hair of the angel to the left are damaged. There is more or less cleaning or retouching in every part. See the poor line-engraving in Zanotto, *Pinac. Ven.*, fasc. 32.

* Different opinions with regard to the authorship of this very remarkable work still continue to be put forward. The attribution of Messrs. Crowe and Cavalcaselle has not been generally accepted. Mr. Berenson contends that this is a work by Francesco Bonsignori, executed about 1484-8 (*Lorenzo Lotto*, pp. 44 *sqq.*); and his elaborate argument seems to the editor to offer the most satisfactory solution of the problem.—In the eighteenth century the original frame was considerably altered; on this occasion the representation of God the Father which used to be at the top of the *ancona* was removed. What has become of it is unknown. Paoletti and Ludwig, in *Repertorium*, xxii. 448 *sq.*

were both engaged there; ¹ and it is greatly to be regretted that all the pictures of this religious corporation should have been dispersed and lost, as they might help us to form an opinion of the manner in which Carpaccio changed his ground from tempera to oil-painting.² It is a mere surmise, founded on critical observation, that he accompanied the elder Bellini in 1479 to Constantinople³; but we cannot doubt that the lessons of Gentile affected his colouring and drawing, and had a great influence on the growth of his style; and we attribute his partiality for Oriental costume to a residence in the East.⁴

Carpaccio's best efforts are those which belong to the period immediately following 1490, during which, with some slight interruption, he finished nine canvases in the school of St. Ursula.⁵ Taking his subjects from the legend of the saint to whom the place was dedicated, and careless of the chronology of the story,

¹ There is nothing more strange than the total disappearance of all the pictures of the three masters in this school, which was suppressed at the beginning of the last century. Every guide up to 1797 notices them, and Lanzi praises them highly (ii. 84, 105).

* Early writers on Venetian art assign to Carpaccio two pictures in the Scuola di San Girolamo, viz. the Last Communion of St. Jerome and the Funeral of St. Jerome (see Ridolfi, *ub. sup.*, i. 60 *sq.*; Sansovino, *ub. sup.*, p. 176; Boschini, *ub. sup.*, Sest. C. R., p. 45; Zanetti, *ub. sup.*, pp. 37 *sq.*). These pictures were in 1838 despatched to Vienna from the great store of pictures of State property at Venice. At Vienna they were for a considerable time kept in the depository of the Imperial Gallery, but are now among the exhibited works (Nos. 8 and 11). An examination of the style of these paintings shows that the old attribution was incorrect; these are clearly not works by Carpaccio, but by Lazzaro Bastiani.

² The reader may bear in mind that the name of Carpaccio has already been suggested as appropriate to a Crucifixion in tempera belonging to Mr. Fisher in London.

³ This surmise would lose much of its value were it true that Carpaccio painted in that year a votive picture of the Doge Mocenigo before the Virgin and saints. The existence of such a picture in the Mocenigo Palace at Venice, bearing date and signature, seemed to satisfy all doubts. But the inscription is proved to have been a forgery, and was removed at the cleaning of the picture. See Mündler (*Analyse*, p. 53). The picture is now No. 750 at the National Gallery. [* Dr. Ludwig and Signor Molmenti ascribe it to Lazzaro Bastiani (*ub. sup.*, pp. 19 *sqq.*).]

* ⁴ The discovery of the source of several Oriental motives in Carpaccio's work (see *postea, passim*) has made it seem much less probable that Carpaccio ever visited the Levant.

⁵ The school of St. Ursula was close to SS. Giovanni e Paolo, and was renewed with larger windows in the seventeenth century. It has since been suppressed. See Sansovino, *Ven. Descr.*, pp. 65, 72.

he painted the arrival of St. Ursula at Cologne in 1490,¹ her glorification after death in 1491,² her death in 1493,³ her dream⁴ and her interview with the English prince in 1495⁵; and, in the interval, the parting audience of the English envoys with King Maurus,⁶ their return to England,⁷ the meeting of Ursula and

¹ Venice Academy, No. 579. Canvas, m. 2·78 high by 2·56, signed on a cartello affixed to a post: "Op. Victoris Charpatio Veneti. MCCCCLXXXX. M. Septembris." This picture, which had been heavily repainted, has been freed from much of its earlier disfigurements, but, like all the rest of the series, is greatly injured, so that the colour has very little charm left.

² Venice Academy, No. 576. Arched, canvas, m. 4·79 by 3·39, inscribed: "Op. Victoris Carpatio MCCCCLXXXI." The saint is on a palm, with the Eternal surrounded by cherubs looking down to her; greatly injured.

* Two studies for heads of women in this picture are in the collection of the Hon. A. E. Gathorne-Hardy at Donnington Priory, Newbury. The artist used them again for the altarpiece of 1510 once in San Giobbe at Venice. See Colvin, in the Berlin *Jahrbuch*, xviii. 201 sq.

³ Venice Academy, No. 580. Canvas, m. 2·74 by 5·61, inscribed: "Victoris Carpatio Veneti opus MCCCCLXXXIII." To the right the body of the saint is carried away by the bishops. The archers shooting are reminiscent of Signorelli; the surface is greatly injured.

⁴ Venice Academy, No. 578. Canvas, m. 2·75 by 2·67. A fine angel to the left, in an interior, and St. Ursula asleep on a pallet. Light streams in from a window to the right. Most damaged piece, inscribed: "Vict. Carp. f. 1495 (often misread 1475). Cortesius R. (estoravit) 1752."

* Signor L. Venturi doubts, and it would seem rightly, the authenticity of Carpaccio's signature and the date (*Le origini della pittura veneziana*, p. 298, n. 1). A sketch for this composition is in the Uffizi at Florence. Ludwig and Molmenti, *ib. sup.*, p. 138.

⁵ Venice Academy, No. 575. Canvas, m. 2·77 by 6·11, inscribed on the pillar of a standard: "Victoris Carpatio Veneti. opus. MCCCCLXXXV." The whole corner of the left foreground irretrievably injured.

* A sketch for the left part of this picture is in the collection of the Duke of Devonshire at Chatsworth. In the British Museum there is a drawing for the background of the same section of the composition. In this drawing, the artist has reproduced very closely the Tour de Naillac at Rhodes and the Tower of St. Mark at Candia as represented in the woodcuts by Erhard Reuwich in Bernhard v. Breydenbach's work on pilgrimages to the Holy Land (first published in Latin and German at Mayence in 1486). These buildings appear somewhat modified in the picture. The drawing contains also other borrowings from Reuwich's woodcuts, which, as we shall see, frequently yielded models for Carpaccio. Cf. Colvin, in the Berlin *Jahrbuch*, xviii. 199 sq.

⁶ Venice Academy, No. 573. Canvas, m. 2·80 by 2·53. The parti-coloured marbles picked out for contrast in the manner followed later by Montagna; inscribed: "Victoris Carpaccio Veneti opus."

⁷ Venice Academy, No. 574. Canvas, m. 2·95 by 5·26, inscribed: "Victoris Carpaccio Veneti opus."

her Virgins with the Pope at the gates of Rome,¹ and the introduction of the English envoys to King Maurus.²

There is nothing more striking in this interesting but greatly damaged series than the perfect correctness of the linear perspective in all the distances and interiors, and we hardly require the evidence of Daniel Barbaro to prove that Carpaccio had learnt from the master who taught the Bellini all the known problems of the science.³ From the nearest foreground sentinel seated with a dog on the pier in Ursula's Arrival at Cologne, to the last of the archers who issues from the gateway; from the nearest tower on the bank to the gate near the horizon; from the foremost caravel, which approaches with its freight of Pope and bishops and Virgins, to the felucca that sails on the farthest waters, every part is made to vanish in due proportion. The scenes are rich in architectural features, varied in combination of groups, and singularly realistic; and we are inclined on these grounds to overlook the frequent curtness or homely stamp of the figures and the halting of some attitudes. In the Glory of St. Ursula, the naturalistic fervour of adoring devotees reconciles us to the unsatisfactory nature of the arrangement. In the Parting of the Envoys from King Maurus, attention is fettered less by the groups of courtiers about the king's throne, or the secretaries at the table, than by the clever contrasts of local tints, and the vivid effect of a ray of sun cast from a window on the person of the chief ambassador. The Return of the Embassy is a straggling composition made interesting by natural expressiveness in numerous portraits, and a sunny glow relieving the actors in the scene. Rudeness of outline and coarseness of face are the chief defects of the saints in the Reception of St. Ursula, yet the reality of the scene, the infinite multitude of clerical dignitaries, and the

¹ Venice Academy, No. 577. Canvas, m. 2.75 by 3.01, inscribed: "Victoris Carpatio Veneti opus."

² Venice Academy, No. 572. Canvas, m. 2.78 by 5.87, inscribed: "Op. Victoris Carpatio Veneti." Less injured than the foregoing.

* The man in the dress of a Venetian senator, who stands in the foreground to the left, isolated from the rest of the composition, is perhaps Pietro Loredan (b. 1456, d. 1508), who was buried in the Oratory of St. Ursula, and whose family is said to have contributed munificently towards the cost of these pictures. See Ludwig and Molmenti, *ib. sup.*, pp. 107 *sq.* and 121.

³ See Aglietti, *ib. sup.*, p. 34.

individual character of the heads, impress a stamp of unusual grandeur on the picture; and though the crowd is gathered on one spot, the chief incidents are clearly and forcibly indicated, and a monumental breadth is gained by the solid structure of the battlements and towers overlooking the landscape. But of all these canvases, that which takes the prize for composition, resolute movement, firm drawing, and well-balanced light and shade is the Introduction of the Ambassadors to King Maurus. The monarch sits between four councillors in an open terrace-lodge, through which we see a landing-place and distant edifices. The envoy and suite kneel before him in presence of the court, and the lower company stand outside in a portico. To the right, a room in which the king converses with his daughter, and a hunchbacked nurse sits moody on a stone. There is great art in the mode of relieving the principal personages on the light ground of the distance, in the broad touches with which the busy people on the piers and quay are thrown off; and a very good contrast is afforded, by the hunchback at one extreme and the standing courtier at the other, leaning on the terrace-rail, with a movement bold and free as Signorelli could have made it. The painter's deep observation of nature and his power in combining various incidents on one stage is shown in the parting of the English prince from his father, and the same meeting his betrothed; the scene at one side being laid near a rocky beach enlivened by coasters stranded by the tide, on the other at the water-steps of a palace such as Claude imagined for his heathen heroes.

Carpaccio, in all these pictures, is strikingly related to Gentile Bellini, whose gifts he shares as a master of perspective and a geometrical distributor of subject. Without any poetry of fancy he was fertile in the invention and illustration of incident, earnestly impulsive in the conception and rendering of movement. With greater sternness than Giovanni Bellini, but without his nobleness in bearing, he rivalled Signorelli in vehemence and abruptness of action. We cannot find one instance in which he sacrifices mass to finished detail, though few could surpass him in minute ornament of drapery or architecture; and no painter of the age was more at home in the quaint tailoring and complicated dress of his countrymen. Even in landscape, which

VITTORE CARPACCIO



Atinari photo.]

[*Venice Academy.*

THE INTRODUCTION OF THE AMBASSADORS TO KING MAURUS.

I. 2007

was a principal feature in his work, he avoided the tendency of the northerns and some Venetians to multiply small objects ; or, if he did so, he dealt with them so broadly as to suggest the intervening distance. Conscious indeed at all times of his power to put every part of a picture in its place by local tint as well as by linear perspective, he never shrank from attempting the most difficult effects of sunlight on fields, on hills, on water, or on buildings ; he was never frightened by any contrast, were it ever so glaring, if by a judicious introduction of the complementary tone he could bring it into keeping. Light was at the same time well balanced by shade, and frequently with large effect. His drapery, though straight in its fall, and sometimes marked with excessive sharpness, was still judicious. He was fond of introducing monkeys, dogs, and dwarfs ; and in this shows not a little eccentricity. Human proportions with him were short, and his faces, though seldom meaningless, were not above the common range. Having spent his early days in the use of tempera, and mastered the laws of harmonies in the scale usual to that system, he found it very hard to adapt himself to the new processes ; and his canvases of St. Ursula, though painted with the modern medium, are executed according to the tempera method, unglazed, without the feeling for tone which distinguished Giovanni Bellini, and devoid of the polish peculiar to Antonello. He was rough in his touch, dusky and red in flesh tone, coarse and black in outline ; but what he lacked in sentiment of colour was compensated by the application of scientific laws ; and in the midst of hard staring primaries, where no attempt is made to fuse and blend the tints, he pits one shade against the other and produces harmonic chords.

Thus far Carpaccio holds a certain prominence as a subject painter, following the lead of Gentile Bellini. Being better fitted by the form of his talent for composing scenes of life and action than calm religious subjects, he was accepted as the representative of that class of art by the Venetians, and kept in constant employment. Unwilling, we suppose, to enter the lists against the Bellini, who were his friends, he abstained till late in the sixteenth century from competing with them in the decoration of the Hall of Council ; and thus he secured the good will of men who might have been dangerously hostile to him

If, after finishing the decoration of Sant' Ursula, it chanced that he was called upon to take a share in adorning the school of San Giovanni Evangelista, he only did so in common with Mansueti, Diana, and Lazzaro; because it was obvious that Gentile could not undertake the whole of the pictures in that vast establishment. The single piece which he was invited to complete there would almost prove that, having been the disciple, he was now the client of the elder Bellini; and so far as we can judge from a canvas more interesting as illustrating old Venice than for any charm of colour, his Patriarch of Grado casting out a Devil with the Help of the Relic is more in the spirit of Gentile than the illustrations of the legend of St. Ursula. We can desire no better view of the old Rialto and the palace of the Patriarch of Grado, as they existed at the close of the fifteenth century, than is here set forth with all the advantage of true perspective and a realistic reproduction of nature; but between the dry hard figures which fill the space, and those of the great Venetian master, there is a contrast by no means favourable to Carpaccio, even if we grant that Carpaccio is more gentle and less hard than before.¹ Were it true, as has been asserted, that he received this commission in 1494, we might be obliged to confess that, at this period, it was not in his power to shine as a painter of sacred incident. His Christ spouting blood from the wounds in the presence of angels—a canvas of 1496 at the Imperial Gallery of Vienna²—is a work of much

¹ Academy of Venice, No. 566. Canvas, m. 3·61 by 3·85, injured throughout, and repainted in the water and sky. Painted according to Zanotto, who engraves it (*Pin. dell' Accad. Ven.*, fasc. 34), in 1494, but we should like to see the record.

* In 1544 two new doors had to be opened in the room adorned with the representations of the miracles performed by the relic of the cross; on this occasion the lower parts of Carpaccio's and Diana's paintings were mutilated. The picture now under notice was restored in the seventeenth century, when it was removed to another room in the Scuola di San Giovanni Evangelista. A sheet containing studies for figures in this painting is in the Albertina at Vienna; a drawing for one of the gondoliers was formerly in the collection of Sir Charles Robinson of London. Ludwig and Molmenti, *ib. sup.*, pp. 257 *sqq.*

² Vienna, Imperial Gallery, No. 7. Christ on a pedestal in front of a hanging, supported by two angels, is adored by four other angels holding the symbols of the passion. The blood spouts from feet, hands, and side into a chalice. Canvas, 5 ft. 2 in. by 5 ft. 2 in., inscribed on a cartello to the right: "Victoris Charpatio Venetti opus." This is a very injured but red-toned picture, of fair proportions in

less power and of far more disagreeable features than the realistic subjects to which our attention has been hitherto confined.¹

About the year 1450 the Dalmatians inhabiting Venice founded a school or refuge for the relief of distressed seamen of Dalmatian birth, with service buildings in the priory of the knights of St. John. At the opening of the century the priory had fallen into a state of decay and it was resolved that the school should be rebuilt under the name of San Giorgio de' Schiavoni and that its walls should be hung with incidents taken from the lives of the Saviour and the patron saints of Dalmatia, Jerome, George, and Tryphonius.² Carpaccio having been chosen to undertake this commission, delivered within five years—from 1502 to 1508—no less than nine small easel canvases and an altarpiece, which were most appropriately placed at last round the hall of the school. The refuge of the Dalmatians is one of the few foundations of its kind that has survived the wreck of the republic; and the pictures of Carpaccio, though injured by renewal and cleaning, still appear to great advantage in the warm twilight of sunny summer hours. Toned down by age and experience to a less abrupt style, Carpaccio here loses some of the vehemence conspicuous in earlier times, his art assuming a gentler and more Bellinesque feeling without loss of originality and power. The most favourable application of his talent is to be found in the study of St. Jerome, where the "father" suspends his task to cast a glance through the sash. His room is furnished with little of the simplicity that might be expected from one of his repute. There is a statue of Christ on an altar at the bottom of the room; two bronze statuettes and a candelabra adorn the left-hand wall, and a globe stands on a bracket to the right; in a recess are shelves filled with books. Nothing can be more real than the scene

the hard and rigid figures. [* It was formerly in the church of San Pietro Martire at Udine. Ludwig and Molmenti, *ub. sup.*, p. 274. Cf. also Maniago, *Guida di Udine* (1825), pp. 41, 64.]

*¹ In 1501-2 Carpaccio executed for the sum of fifty ducats a painting which was placed above the throne in the Sala dei Pregadi at the Ducal Palace. The subject of this picture is unknown; it was destroyed in the fire of 1577. Cf. Ludwig and Molmenti, *ub. sup.*, pp. 57 *sqq.*

² Sansovino, *Ven. Desc.*, p. 47. Selvatico and Lazari, *Guida di Ven., ub. sup.*, p. 100, and Zanotto, *Venezia e le sue Lagune, ub. sup.*, vol. ii. pt. ii. p. 241,

lighted from a window, and pleasantly varied by projected shadows; and the momentary abstraction of the saint is cleverly suggested. Easy and masterly drawing is combined with colour free from excessive rawness; and it is not unlikely that this was one of the masterpieces which left an impression on the ductile art of Basaiti.¹ Equally real, but perhaps more sternly so, is the Death of St. Jerome finished in 1502,² in which Oriental costumes are freely introduced, whilst the Meeting of the Saint with the Lion, and the fright of the friars, imitated as we are told from Luigi Vivarini, gives an occasion for an exaggerated contrast of fearlessness and cowardice.³ Of the two following scenes—the Call of St. Matthew⁴ and Christ on the Mount—there is unhappily little to be said except that both are greatly damaged, and the second is a reproduction of the primitive compositions of the Venetian school.⁵ Bad in condition, likewise, is the Miracle of St. Tryphonius,⁶ and the altarpiece of the

¹ Venice, San Giorgio de' Schiavoni. Canvas, inscribed in a cartello on the foreground: "Victor Carpathius pingebat"; the best preserved number of the series.

* Two very interesting drawings in the collection of the Princes Dolgoroukoff at Moscow are probably studies for this picture. Cf. Goloubew, in *Rassegna d'arte*, vii. 140 sq.

² Venice, San Giorgio de' Schiavoni. In the middle of the space lies the corpse on a pallet. To the right and left, clergy, one of whom reads through a pair of spectacles. In the distance, a church, a palm, and a well, where people draw water for cattle, and a Turk on horseback. Canvas, inscribed: "Victor Carpathius fingeat MDII." [* In the Uffizi there are two sheets containing studies for this picture.]

³ Venice, San Giorgio de' Schiavoni. The saint is calm before the lion; whilst the friars in tremor, and running with hasty, incorrectly drawn stride, fly, some to the right, others into the convent in the distance. Canvas, considerably injured. There are, as usual, a stag and a partridge amongst the figures.

⁴ Venice, San Giorgio de' Schiavoni. Christ stands amidst his disciples near the stall of St. Matthew, whose hand he has taken, inviting the saint to leave his money-changing and to follow him. On a scrip, remains of an inscription: "C. . . patius . . . n . . . t . . . MDII." Canvas, injured, and in parts quite dim; a scutcheon on this and the following number would show that each piece was the gift of some member of the "school."

⁵ Venice, San Giorgio de' Schiavoni. Darkened reddish picture, with an empty scrip near the scutcheon above-mentioned. Canvas, utterly ruined by repainting and varnishes.

⁶ Venice, San Giorgio de' Schiavoni. Canvas, injured. The Emperor Gordian, seated under a portico, with his daughter by his side, looks on as the boy saint overcomes the basilisk, into which the devil who had possessed the princess had converted himself. Distance, landscape, with buildings and spectators.

Virgin and Child between two angels.¹ In the Baptism of the Gentiles by St. George, dated 1508, the best principles of composition are applied, Oriental costume is frequent, and Carpaccio gains a softness reminiscent of Giovanni Bellini and Cima.² The Combat of St. George, who tilts at the dragon as he crawls amidst corpses and remnants of human feasts, is full of true but repulsive detail,³ whilst the final victory over the monster introduces us to a theatrical scene laid in a landscape of unmistakable Eastern character.⁴ Other pictures in the same phase of Carpaccio's career are the Annunciation of 1504 in the Academy of Arts at Vienna,⁵ the Glory of St. Thomas

¹ Venice, San Giorgio de' Schiavoni. Assigned to Catena, and repainted (*e.g.* Child and landscape), but still in character like Carpaccio.

² Venice, San Giorgio de' Schiavoni. St. George baptizes; in the centre, kneeling acolytes; to the left, people playing instruments; inscribed: "Victor Carpa . . . MDVIII." [* Dr. Ludwig and Signor Molmenti think this date is apocryphal (*ub. sup.*, p. 163).]

³ Venice, San Giorgio de' Schiavoni. Canvas, with a scrip unfolded on the foreground, but no inscription. Repulsive are the details of half-devoured corpses, an arm, a hand, skulls, snakes, frogs, and lizards; but St. George sits very firmly in saddle. The distance is a fine one of lake and mountains.

⁴ Venice, San Giorgio de' Schiavoni. Canvas. The principal group of St. George sword in hand over the dragon is flanked by others of spectators looking on or playing instruments, in Eastern costume. This is larger than the remaining compositions and fairly preserved. The original drawing is at the Uffizi in Florence. [* This drawing contains several passages borrowed from the above-mentioned woodcuts by Erhard Reuwich. The picture differs in some respects from the drawing. Cf. Ludwig and Molmenti, *ub. sup.*, pp. 182 *sqq.*]

⁵ Vienna Academy, No. 43. This is in the usual form, the Virgin being at a desk in a portico. Canvas, inscribed: "In tempo de Zuan de Nicolo zimador e soi compagni MCCCCIII. del mese d'April." Small piece of a dull tone, much damaged by restoring.

* This work belongs to a series of pictures of subjects from the life of the Virgin which originally adorned the Scuola degli Albanesi at Venice. The other parts of this series—all to be noticed below—are: the Nativity, in the Galleria Lochis at Bergamo; the Presentation and the Marriage, in the Brera; the Salutation, in the Museo Correr at Venice (see *postea*, p. 211); and the Death of the Virgin, in the Academy at Vienna (see *postea*, p. 206, n. 2). See Ludwig and Molmenti, *ub. sup.*, pp. 206 *sqq.*—It has been pointed out by Mr. Fry that this series, and even more so the Life of St. Stephen for the Scuola di Santo Stefano (see *postea*, p. 208 *sq.*), mark a distinct change in Carpaccio's style, in the sense that his design becomes more calculated and harmonious than before. The explanation of this fact is probably to be found in an influence from that accomplished designer Cima da Conegliano, to whom the later work of Carpaccio also exhibits a great deal of formal analogy. See Fry, *ub. sup.*, pp. 501 *sqq.*—From 1505 dates a picture in the collection of Lord Berwick, showing in the foreground of a

Aquinas of 1507 in the Museum of Stuttgart,¹ and the Burial of the Virgin of 1508 in the Gallery of Ferrara,² showing that the artist was less fitted to deal with calm religious episodes than with incidents of legendary history. Yet the time was approaching when Carpaccio was to put forth his strength in order that he might not be eclipsed by earlier creations of Bellini. He was still on friendly terms with this painter, who had chosen him in 1508 to value the frescoes of Giorgione at the Fondaco de' Tedeschi, and no competition had ever taken place between them; but Carpaccio was now called upon to execute a Presentation in the Temple at San Giobbe, where one of Bellini's famed altarpieces stood, and it behoved him to concentrate his power and show of what stuff he was made. His effort was great and his success honourable, and a glance at the illustration facing this page will show that he never produced anything more simple or more noble. He certainly never approached Giovanni so closely as on this occasion; for if in artifice of

delightful landscape the Holy Family with two donors, while in the middle distance the Magi are seen approaching on horseback. Below is a label inscribed "Victor Carpathius MDV." This is a very charmingly conceived and richly coloured work.

¹ Originally in San Pietro Martire of Murano, now in Stuttgart Museum, No. 451. Wood, arched, figures life-size. St. Thomas enthroned between SS. Mark and Louis, who is introducing a patron; four angels hold a cloth above the saint's head; inscribed: "Op. Victor Carpathius MDVII." A very bad split cuts the picture in half. It was originally fine, is now injured, but recalls Cima and Bellini. The head of St. Thomas is damaged. (See Cicogna, *Iso. Ven.*, vi. 444, 903; Boschini, *Le Ric. Min.*, S. della Croce, p. 23.) The picture was in the Barbini collection, and was sold in 1852 to the King of Wurtemberg.

* This picture was ordered by the glass-blower Tomaso Licinio; and it is his son, Luigi, who is represented as kneeling near his patron saint Louis of Toulouse. Ludwig, in the Berlin *Jahrbuch*, xxiv., Supplement, pp. 45 sq.

² Ferrara. Wood, arched, figures one-third of life-size. Round the tomb the apostles in a landscape, and above them the Saviour with the infant Virgin kneeling; inscribed on a cartello beneath the tomb: "Victor Carpathius Venetus MDVIII." This is a very careful work of a red glowing tinge, broadly treated in drapery, a little uniform in colour, and threatening to scale. Panetti of Ferrara seems to have studied this work, which originally stood in the church of Santa Maria in Vado at Ferrara. A counterpart of the subject in a different form, and on canvas, is in the Academy of Arts at Vienna (No. 49), but in wretched condition. To the left of the tomb are five angels, in front of whom three patrons kneel; the whole scene in a building, through the arches of which a landscape is seen. [* Originally in the Scuola degli Albanesi at Venice (see *antea*, p. 205, n. 5).]

VITTORE CARPACCIO



Alinari photo.]

[*Venice Academy.*

THE PRESENTATION IN THE TEMPLE.



colour he remained below his great competitor, he more than equalled him in severity and precision of form. He did more; he surpassed Bellini in grandeur of arrangement, and in a felicitous combination of thought in the movement or occupation of the *dramatis personæ*. Critics have dwelt unnecessarily on the anachronism of turning Simeon into a pontiff between attendant cardinals; but there can be no doubt that it was a happy idea to make one of these servants bear the mantle of his master, such a gorgeous mantle too, so finely cast, as indeed the drapery mostly is. But besides, the high priest is noble in shape and aspect, and expressively gentle in mien. A pretty Child of sculptured limb is presented by the full-shaped Virgin; the prophetess is calm and kindly in feeling and glance; and the boys who busily ply their instruments on the steps of the throne are very charming. The frosted nature of the colour, due no doubt to cleaning, deprives the canvas of an additional charm; and though Carpaccio did not play as Bellini played with the difficulties of oil medium, he gave no doubt an original warmth to his flesh which time and accident alone can have removed.¹

That a glowing, ruddy, perhaps uniform tone was habitual to him in these days is proved by the Christ at Emmaus preserved in San Salvatore at Venice, under the name of Giovanni Bellini—a picture in which we notice neither Bellini's types, nor his feeling as a colourist, nor his line as a draughtsman. If we look at the contrasts of tints and their harmony, we detect the art familiar to Carpaccio in pitting one shade against another to make up the chord; there is no subtle agency at work to blend tints together; the flesh is not broken up or varied to produce effect. Warmth, on the contrary, is obtained by an even red film thrown over all and without partial glazes. The masks have the proportions and stamp of those in the Presentation. The drawing is strongly marked; the drapery sharply defined; the scene lighted, according to Carpaccio's wont, by a ray from a window; the hands and feet weighty, and the figures partly dressed in Eastern costume. This noble creation was willed by

¹ Venice Academy, No. 44. Wood, m. 4.12 high by 2.21, inscribed on a small scrip beneath the central playing angels: "Victor Carpathius MDX." Cleaning has frosted the lights and brought down the shadows to a cold grey. The forms are correct, not searched out, but well proportioned.

Girolamo Priuli to the altar of the Sacrament at San Salvatore, and represents the Saviour with one of his disciples in a turban to the left, another to the right, and at each end of the table a pilgrim with staff and scrip and water-bottle. It is one of the finest and most characteristic works of the master.¹

This was the period of Carpaccio's life in which he most extended his practice, a period yielding much in quantity and not a little in quality. At the Great Council Hall, where he painted the Indulgence of San Marco, he probably did his best.² In the school of Santo Stefano, for which he finished in 1511 the Vocation of St. Stephen now at Berlin,³ the Saint's Sermon at the Louvre,⁴ his Dispute with the Doctors (1514, at the

¹ Venice, San Salvatore. Canvas, figures life-size, called Giovanni Bellini by Boschini (*Le Ric. Min.*, S. di San Marco, p. 104), Sansovino (*Ven. Descr.*, p. 121), Zanetti (*Pitt. Ven.*, p. 54), Zanotto (*Pinac. Ven.*, fasc. 10), and all modern guides. It is not to be assumed that this work is subsequent to the Visitation; it may date some years earlier. [* There is no denying that the painting is reminiscent of Carpaccio; but it seems essentially even more closely allied to the works of Benedetto Diana, to whom it was first ascribed by Morelli (see Molmenti, *Il Carpaccio e il Tiepolo*, p. 88, n. 1). The folds of the draperies are exactly in the manner of Diana, and the types are also suggestive of him. If really by Diana, this noble painting is surely his masterpiece.]

² He is proved to have been at work in the Hall of Council with Giovanni Bellini and Vittore di Matteo in 1515 (Cadorin in Gualandi, *Men., ub. sup.*, ser. iii., p. 92; also Sansovino, *Ven. Descr.*, pp. 65, 333-4).

* Sansovino does not say anything as to the period when Carpaccio worked in the Hall of the Great Council; and the statement of Cadorin referred to above is incorrect. We have seen (*antea*, p. 60, n. 2) that Carpaccio, Vittore Belliniano, and "Hieronimo depentor" were in 1507 appointed to act as Giovanni Bellini's assistants in completing the paintings in the Hall which Luigi Vivarini had left unfinished. Furthermore, in his letter to Francesco Gonzaga, dated 1511 (published in Ludwig-Molmenti, *ub. sup.*, pp. 58 sq.), Carpaccio speaks of his having painted in the Great Council Hall "la historia de Ancona," i.e. the Pope giving orders for the presentation of an umbrella to the Doge on their arrival at Ancona. The neighbouring picture of the Pope granting indulgence to those visiting San Marco on Ascension Day may be attributed to Carpaccio on the authority of Sansovino (*ub. sup.*, p. 333). Vasari ascribes the two last-mentioned works to Giovanni Bellini (iii. 160 sq.).

³ Berlin Museum, No. 23. Canvas, 4 ft. 8½ in. high by 7 ft. 5 in. St. Peter calls St. Stephen and six others to deacon's orders; in the distance a temple and a landscape; in the foreground to the right a beggar and a child playing with a dog; inscribed: "Victor Carpathius finxit MDXI." The colours are more than usually ruddy, and a reminiscence of the art of Giovanni Bellini and Cima may be traced. The figures are short, and marked with strong shadow.

⁴ Louvre, No. 1211. Canvas, m. 1.52 by 1.95 long. To the left St. Stephen on a pedestal, surrounded by an Asiatic audience in a landscape. This piece

Brera),¹ and his Martyrdom (1515, at Stuttgart),² he transfused into a small but important series the spirit and power which marked earlier illustrations of the same kind at Sant' Ursula and San Giorgio de' Schiavoni.³ But then came a rapid decline, attributable to age, weariness, or the excessive use of assistants. Being asked in 1514 to paint a votive altarpiece for San Vitale, he composed a scene of unusual dimensions and character, the patron saint being placed on horseback in a court, accompanied by his wife Valeria, the Baptist, St. James and St. George, in front of a high arched screen, Gervasius and Protasius, sons of St. Vitale, attended by St. Andrew and St. Peter, adoring from that eminence the Virgin in the clouds.⁴ In no previous example was once in the Brera at Milan; it is injured by rubbing down. The art here still recalls Gentile Bellini.

* Originally, as it appears, inscribed on the (now empty) cartellino "MDXIII": cf. Zanetti, *Della Pitt. Ven.*, p. 40. Among the buildings on the hillside in the background we note one which is reminiscent of the church of the Holy Sepulchre, as represented by Reuwich; the latter furnished the model also for a male figure in the middle distance to the right. Ludwig and Molmenti, *ub. sup.*, p. 250.

¹ Brera, No. 170. Canvas, m. 1.43 long by 1.70; well preserved, massive in light and shade, inscribed: "Victor Carpathius pinxit MDXIII," and full of portraits.

* The tall pyramid in the middle distance to the left is undoubtedly imitated from Reuwich.—There is a drawing of this subject in the Uffizi; the artist, however, by no means adhered to it when executing the picture, though he had made very careful studies for the heads of the figures, as appearing in the Uffizi drawing, on a sheet now in the British Museum. Ludwig and Molmenti, *ub. sup.*, pp. 250 sq.

² Stuttgart, No. 452. Canvas, 5 ft. 1 in. high by 5 ft. 9 in., with remains of a signature: "Vi . . . MDXV." The treatment is rough and the surface injured. To the right the saint is stoned by command of a leader standing in the middle distance; to the left, a procession; distance, landscape. [* The signature is "Victor Carpathius op. MDXX." The view of Jerusalem in the background is imitated from Reuwich. Ludwig and Molmenti, *ub. sup.*, pp. 251 sq.]

³ We miss the altarpiece in the school of Santo Stefano, representing St. Stephen between SS. Nicholas and Thomas Aquinas (Boschini, *Le Ric. Min.*, Sest. di S. Marco, p. 90). [* This is the picture, now in the Brera, which the authors notice *postea*, p. 214, n. 2, and justly ascribe to Bissolo.]

⁴ Venice, San Vitale. This piece is on canvas, with life-size figures, and hangs in the choir behind the high altar. In a scrip unfolded on the ground behind St. Vitale one reads: "Victor Charpatius pinxit MDXIII." The person who ordered the work was Giovanni Luciani, parish priest of San Vitale (Zanotto, *Pinac. Ven.*, fasc. 25). The horse of St. Vitale is wooden, the colour of a dull yellow-red.

* In the Strossmayer collection at Agram there are two rather feeble full-lengths of St. Peter the Martyr and St. Sebastian; the latter is signed "Victor Carpathius Venetus opus MDXIV." The late Dr. Ludwig suggested that these

had Carpaccio represented form so feebly. The monks of Sant' Antonio of Castello at Venice having had the imprudence to admit within their walls a priest attacked with plague, the monastery was put into quarantine by order of the Venetian authorities in 1511, and it seemed likely that the inmates would all succumb to the fatal sickness. The monks and their prior Francesco Antonio Ottoboni implored the intercession of the ten thousand crucified martyrs; and when, shortly afterwards, the danger had been overcome, the prior's nephew, Ettore Ottoboni, erected an altar to these saints, which was consecrated in 1512.¹ The altarpiece, completed in 1515 by Carpaccio, is one of his poor productions, and alike powerless in drawing and in colour.²

The Meeting of Joachim and Anna, composed in the same year for San Francesco of Treviso, though carefully treated, is a curious mixture of empty handling and German drapery, suggesting the employment of Previtali and other foreign journeymen.³ There is more of the master's spirit in the Lion of St. Mark done for one of the Venetian courts by Carpaccio in 1516;⁴ and many undated pictures in addition might be named

and a St. Roch in the Galleria Lochis at Bergamo (No. 190) might be parts of an altarpiece once existing in Santa Fosca at Venice, and mentioned by Sansovino (*ub. sup.*, p. 146), Ridolfi (*ub. sup.*, i. 60 sq.), and Boschini (*ub. sup.*, Sest. C. R., p. 54). Cf. Frizzoni, *Le Gallerie dell' Accademia Carrara in Bergamo*, p. 46.

¹ Cicogna, *Isc. Ven.*, i. 162.

² Venice Academy, No. 89. Canvas, m. 3·07 high by 2·05, from the suppressed church of Sant' Antonio, inscribed: "V. Carpathius MDXV." Crucified saints are in confusion to the left, their souls floating upwards to a choir of angels in heaven; on the right a king on horseback orders the execution. The colour is rosy and weak; the types are paltry, recalling inferior works of Costa's school. [* A slight sketch for this picture is in the collection of Mr. J. P. Heseltine of London. Ludwig and Molmenti, *ub. sup.*, p. 284.]

³ Venice Academy, No. 90. Wood, m. 1·84 high by 1·67, signed on a cartello at bottom: "Victor Carpathius Venetus op. MDXV."; engraved in Zanotto, *Pin. dell' Accad. Ven.*, fasc. 10. At the sides of the principal group SS. Ursula and Louis. In the distance St. Joachim ascending the steps of the temple to meet the high priest.

⁴ Now in Palazzo Ducale, and inscribed: "Victor Carpathius a. d. MDXVI.," originally in the Magistrato de' Camerlenghi di Comune a Rialto. It represents the lion half life-size on a meadow; to the left the Piazzetta, to the right the present custom-house; distance, sea and sky (repainted and the signature retouched).

* From the same year dates a picture which is now in the monastery of San Giorgio Maggiore at Venice; the subject of it is St. George destroying the Dragon. The representation of the combat resembles that in the painting at San Giorgio

which have superior attractions to those we have now dwelt on. They are scattered in the strangest manner: a small genre subject, a Salutation, and a portrait in the Correr Museum¹; a Presentation and Marriage of the Virgin at the Brera²; a Sibyl and a male figure in the house of the Baruffi at Rovigo³; a Nativity in the Lochis Gallery at Bergamo⁴; a Holy Family of

degli Schiavoni; but in other respects the two works differ greatly from each other. That in San Giorgio Maggiore has also a predella containing four scenes from the legend of St. George; the signature runs: "Victor Carpathius Venetus p. MDXVI." Originally this painting was in the abbey of Santa Maria del Pero in the diocese of Treviso, together with a picture of SS. Peter and Paul, also by Carpaccio, which, however, is missing at present. Cf. Cicogna, *Delle iscrizioni veneziane*, iv. 319, n. 178.

¹ Correr Mus., Sala XVI., No. 5: two ladies at a balcony, one playing with her dogs; a boy in front with a peacock, a pair of slippers, a bird, and two doves on the balcony-screen complete the panel (m. 0.94 high by 0.64); signed: "Opus Victoris Carpatio Veneti"; feeble production, of disagreeable tone. Sala II., No. 31: at the sides of the Salutation, SS. Joseph and Joachim; canvas, m. 1.28 by 1.37, much injured, dimmed and scaled. [*As already remarked (*antea*, p. 205, n. 5), this picture is part of the series illustrating the life of the Virgin and once in the Scuola degli Albanesi at Venice.] Sala XVI., No. 4: bust-portrait of a young man in a red cap and vest; wood, m. 0.35 by 0.23; ruined, but originally bold as a Signorelli or Botticelli.

² Brera, No. 169: Marriage of the Virgin; canvas, m. 1.27 by 1.37; genuine, of the time of the series from Santo Stefano, but less successful. No. 171: Presentation; same size and style. [*Both belong to the series originally in the Scuola degli Albanesi at Venice; cf. *antea*, p. 205, n. 5. There exist two studies by Carpaccio for a Presentation in the Uffizi and in the Royal Library at Windsor. In both of these the composition is much more elaborate than in the Brera painting, which, however, closely reproduces the principal group in the Uffizi drawing.] No. 220, St. Giustina between two Saints, is by Cima, and much injured. [*Now catalogued as a Cima.]

³ Rovigo. Canvas oblongs with figures almost life-size, not free from restoring, well posed and proportioned, and somewhat Mantegnesque in head, reminiscent of the master's work in the Museo Correr at Venice (Sala XVI., No. 4). [*The editor has been unable to trace these pictures.]

⁴ Bergamo, Lochis Gallery, No. 235. Canvas, figures one-quarter of life-size, signed: "Victor Carpathius Vs (?) facebat." To the right the mother in bed, to whom a female presents food. In front, and still to the right, a female seated. In centre, the nurse washing the Child. This piece is sharp from cleaning and restoring. [*This picture represents the Birth of the Virgin, and was once in the Scuola degli Albanesi at Venice; cf. *antea*, p. 205, n. 5. We are curiously reminded of Dutch seventeenth-century art by this carefully painted interior, showing in the background, through a succession of sunny and shady rooms, a glimpse of an open court. The figure of the maid to the right rolling up the swaddling bands is similar to that of a reading lady, also by Carpaccio, and belonging to Mr. Robert Benson of London.]

the quaintest shape and full of curious detail in the Louvre¹; a Virgin with Saints at Berlin²; a sketch of St. Ursula parting from her Father, at Lady Layard's in Venice³; a religious Allegory, with the forged name of Mantegna, in the house of the Conte G. B. Canonici at Ferrara.⁴

¹ Musée Napoléon III., No. 171, from the Fesch collection. Wood, m. 0.96 by 1.25, inscribed to the left: "a Victore Carpathio ficti." The Virgin sits in a landscape on a long stone bench between two boy-angels; to the right, on the same bench, St. Anne and St. Joseph, with his legs awkwardly set; to the left, St. Elizabeth and St. Joachim. Two angels hold up a hanging behind the Virgin; in half-distance an arch of natural rock, on the top of which is St. Jerome with the lion. A dark strongly shadowed tone pervades the picture; the figures are short and outlined in black. [* Now in the Gallery at Caen, No. 9 (Ludwig and Molmenti, *ib. sub.*, pp. 275 sq.). A drawing by Carpaccio in the collection of the Hon. A. E. Gathorne-Hardy at Donnington Priory, Newbury, embodies perhaps one of the artist's first ideas for this composition. Cf. Colvin, in the Berlin *Jahrbuch*, xviii. 194 sq.]

Whilst in Paris let us not forget the Virgin, Child, and Young Baptist, signed "Victoris Carpatio Veneti opus," in the collection of M. E. Pereire, a picture not seen by the authors, engraved in *Gaz. des B. Arts*, 1864. [* Acquired in 1872 by the Stadel Gallery at Frankfurt (No. 38). An old, slightly varied copy is in the Museo Correr at Venice (Sala XV., No. 52).]

² Berlin Museum, No. 14. Wood, assigned to the school of Giovanni Bellini, but in Carpaccio's manner, and superior to the foregoing. Subject, half-lengths of the Virgin and Child between St. Jerome and St. Catherine in a landscape (injured). [* Now officially ascribed to Carpaccio.]

³ Venice, Lady Layard. Small panel. On a meadow, where a tall tree grows, St. Ursula takes leave of her father, behind whom are four ladies; to the right a palace, quay, and distant hills bordering a vast sheet of water, on which there is a boat and distant vessel. On a ledge in the foreground is a large goldfinch. The subject has also been called the Arrival of Queen Catherine Cornaro at Cyprus. A broad, sketchy piece, intended to be seen at a certain distance.

⁴ Ferrara. The Saviour lies in a grave-cloth stretched on a square tomb. In the distance to the right the Virgin in a fainting state in the arms of a turbaned female, St. John looking at her; a figure close by sits at the foot of a tree; more to the left, the sepulchre guarded by two angels. In the extreme distance, the *Noli me tangere*. This picture is in the style of Carpaccio or his school, the reddish tone varying slightly from his. If not Carpaccio, the author might be Michele da Verona. The false signature "Andreas Mantinea f." is on the side of the tomb.

* Since 1905 in the Berlin Museum, No. 23A. Dr. Bode remarks that the subject of this picture is an exceedingly unusual one. It represents the preparations for the entombment of Christ. There are some slight mistakes in the above description: Christ is stretched on a marble table, and not on a tomb; there are no angels in front of the sepulchre, but Nicodemus and another man removing the stone which closed it, while St. Joseph of Arimathea

The latest authentic productions of Carpaccio are his worst ; and it is difficult to realize the fact that after the death of Giorgione, and when Titian was painting in the Hall of Great Council at Venice, Carpaccio was still able to find patrons for such works as he furnished to churches in Istria,¹ the Lombard provinces, and Friuli.² We trace his existence with certainty by means of pictures up to the year 1519, in two altarpieces at San Francesco of Pirano in Istria³ and in the church of Pozzale

stands by holding a basin ; finally, the *Noli me tangere* is nowhere represented in the picture. Cf. Bode, in the Berlin *Jahrbuch*, xxvi. 145 *sqq.* Another picture in which the subject of the Pietà has been treated by Carpaccio in a similar vein appeared at the Abdy Sale at Christie's, May 5, 1911 (No. 92), and is now in the Metropolitan Museum of Art at New York. It represents the dead Christ seated on a ruined throne between St. Jerome and Isaiah (?). This picture also bears the false signature "Andreas Mantinea." See Phillips, in *The Burlington Magazine*, xix. 144 *sqq.*

¹ In the cathedral of Capo d'Istria there is a Virgin and Child between six Saints, inscribed : "Victor Carpatius Venetus pinxit, MDXVI," with the addition : "Cosroe Dusi Ven. restaur. MDCCCXXXIX." To the latter is no doubt due the complete repainting of the picture. In the oratory of San Niccolò of the same place is a Virgin and Child between SS. John Baptist and Nicholas of Bari, an ugly work that would do Carpaccio no credit were it proved to be by him. [* Now removed to the cathedral.] In the Comune of Capo d'Istria is a canvas representing the entrance of a podestà into the town ; spoiled by repainting, but possibly by Carpaccio.

² Brescia, Casa Averoldi. Virgin and Child between St. Faustinus and St. Giovita in a landscape, three angels playing instruments at the foot of the throne, inscribed : "Victor Carpatius Venetus pinxit, MDXVIII." Wood, figures life-size ; split vertically in three places, and somewhat retouched. The saint to the left is affected in pose, the other is more pleasing. The Virgin is in fair movement and of good proportion, recalling the types of Previtali ; the Child is thin and lank ; a dull yellow tone predominates over all.

* Averoldo (*Le scelte pitture di Brescia*, 1700, pp. 79 *sq.*) and Chizzola (*Le pitture e sculture di Brescia*, 1760, p. 50) describe this work as being in the sacristy of San Giovanni at Brescia. It was bought in 1869 by a Milanese picture-dealer, who sold it to the National Gallery. Unfortunately it was lost at sea on its way to London. Carpaccio's original drawing for the painting under notice is, however, still kept in the Collection of Prints and Drawings at Dresden. Cf. Ludwig and Molmenti, *ib. sup.*, pp. 264 *sq.*

³ Pirano. Canvas, with life-size figures of the Virgin and Child between SS. Louis, Peter and Francis, Anthony, Chiara and Vitale. Two children playing instruments sit on the step ; inscribed : "Victor Charpa . . . Venet MDXVIII." Paltry work of Carpaccio's worst days.

* Signor Molmenti states (in *Emporium*, xxiii. 272) that the following reading of the signature has been reported to him : "Victorii Charpatii Veneti opus MDXVIII."

near Cadore,¹ and from that moment he fades from our view,²

¹ Pozzale. Virgin and Child between SS. Thomas and Dionysius in niches, above which are half-lengths of SS. Roch and Sebastian, in very bad condition. Wood, inscribed: "Victor Carpatius Venetus pinxit MDXVIII." Very feeble, the St. Thomas recalling Diana; the Virgin and Child reminiscent of Luigi Vivarini; St. Roch, a type common with Marescalco. A child with a flower sits on the step of the throne.

* As we have seen (*supra*, p. 209, n. 2), the date of the Stoning of St. Stephen, at Stuttgart, is really 1520; and there exists yet another painting by Carpaccio of the same year, namely a full-length of St. Paul, in San Domenico at Chioggia, signed: "Victor Carpathius Venetus pinxit MDXX." This work partakes of the same sentiment of religious mysticism which is noticeable in the Burial of Christ at Berlin.* See Ludwig and Molmenti, *ub. sup.*, pp. 292 *sq.*

With the aid of documents we are now also able to establish the duration of Carpaccio's life beyond 1520. In April 1523 he was constituted executor of a will; in September of the same year he acted as a witness; and in November, also 1523, he received payment for the painting of an altarpiece in carved wood, ordered by Antonio Contarini, the Patriarch of Venice, for whom Carpaccio is stated in the same document to have painted also a Nativity of Christ, the fate of which is unknown. In June 1526 our painter is described as defunct. See Ludwig and Molmenti, *ub. sup.*, pp. 59, 46.

These are extant pictures by Carpaccio that have not yet been mentioned: (1) Florence, Uffizi, No. 583 *bis*. Fragment of a Crucifixion. (2) Paris, Mme Édouard André. Ladies on horseback before a Court. (3) Philadelphia, Mr. J. G. Johnson. Alcyon finding the Body of Ceyx; from John Ruskin's collection. (4) Venice, Layard collection. Augustus and the Sibyl; The Death and Assumption of the Virgin. (5) Wateringbury Place, Kent. Mr. T. Brocklebank. Christ and the Four Evangelists (signed "Vetor Scarpazo"; an early work).

² There are pieces with Carpaccio's name to be noticed here; premising that we know nothing of the so-called portrait of himself mentioned by Federici (*Mem.*, *ub. sub.*, p. 228) and by Mr. Mündler as in possession of Cavalier Giustiniani alle Zattere (see *Essai d'une Analyse*, *ub. sup.*, p. 53). [* This picture is still in the Palazzo Giustiniani alle Zattere at Venice. It is, however, neither a work by Carpaccio, nor is it a portrait of him; we have in it the likeness of an unknown man, painted in 1522 by Vittore di Giovanni, an obscure artist of Greek origin. Ludwig and Molmenti, *ub. sup.*, pp. 50 *sq.*] (1) Milan, Brera, No. 158. St. Stephen. St. Augustine, St. Nicholas of Tolentino. Wood, originally in Santo Stefano at Venice, with something reminiscent of Boccaccino or Campi; they create an impression as if by Bissolo in Catena's manner. [* Cf. *antea*, p. 209, n. 3. These panels are now officially restored to Bissolo.] (2) Venice, Frari. Altarpiece of St. Ambrose (see Basaiti, *postea*). (3) Venice, Manfrini Coll., No. 139. Bust-portrait, a very realistic male likeness of the school of Bernardino of Milan. [* On wood, m. 0.27 by 0.22; inscribed on the back: "Felices ter et amplius quos irrupta tenet copula." Now untraceable.] (4) Venice, San Giovanni in Bragora. St. Andrew between SS. Jerome and Martin, by Bissolo (see *postea*). (5) Venice, Sant'Alvise, originally in Santa Maria delle Vergini. Eight small panels representing: 1°, Solomon and the Queen of Sheba; 2°, the Return of Tobias; 3°, Adoration of the Golden Calf; 4°, Job; 5°, Dream of Nebuchadnezzar; 6°, the Fall of Jericho; 7°, Rachel at the Well; 8°, the Sons of Jacob before Joseph. These are school-

pieces, and somewhat injured. [* As pointed out by Mr. Fry (*ub. sup.*, p. 499), the general character of these scenes and the very Carpacciesque house in the Fall of Jericho make it seem likely that these are the earliest known works by Carpaccio. It appears that, together with two somewhat dissimilar panels in the Museo Correr (Adam and Eve beside the Tree of Paradise, and King David and the Shulamite beside the Tree of the Church), they formerly adorned the organ in Santa Maria delle Vergini. Ludwig and Molmenti, *ub. sup.*, pp. 24 *sqq.*] (6) Venice, SS. Giovanni e Paolo. Coronation of the Virgin, once in San Gregorio, where Boschini ascribed it to the school of Vivarini (*Le Ric. Min.*, Sest di D. Duro, p. 31), assigned by Zanotto (*Ven. e le sue Lagune*, vol. ii., pt. ii., p. 108) to Carpaccio. There is, in truth, a mixture of his manner with Cima's; the art, however, seems more like that of the school of Udine, and Selvatico, with some intuition, names the author Giovanni Martini or Girolamo da Udine. (7) Rovigo, Comune, No. 144. Virgin, Child, and St. Joseph; fuzzy panel, much repainted, reminiscent of Carpaccio's style as altered by Mansueti. (8) Rovigo, Casa Silvestri. Bust of a man in a black cap, with dark vest and long hair; ground, sky; more like Vittore Belliniano than Carpaccio. [* Now in the Communal Gallery at Rovigo, No. 34.] (9) Bergamo, Carrara Gallery, No. 144. Bust of a beardless man of advanced age, in a black cap; less life-like than Carpaccio, of low dull tone, and probably by Mansueti. (10) Carlsruhe Museum, No. 415, catalogued as Cima. Virgin and Child between SS. Catherine and Jerome, with something of Cima; perhaps by Benedetto Carpaccio, or Mansueti. [* At present dubiously ascribed to Benedetto Carpaccio.] (11) Venice Academy, No. 75. Virgin, Child, St. Joseph, two female Saints, and a patron; under Carpaccio's name, but poor, and more like the work of Mansueti or Lazzaro. [* In the current catalogue attributed to Mansueti.] (12) No. 413. (Cat. of 1867). Half-length of a man; more modern than Carpaccio, much repainted, and representing the person called Verocchio by Lorenzo di Credi at the Uffizi of Florence (wood). [* No longer exhibited.] (13) No. 91. Cross-bearers in a Church, from Sant' Antonio di Castello (Boschini, *Le Ric. Min.*, Sest. di Castello, p. 12); properly called Carpaccio, but ruined. (14) Noale (church of). Life-size figures on panel of St. John Baptist between SS. Peter and Paul, with a modern inscription of no authority (Federici, *Mem.*, *ub. sup.*, i. 228). This is a picture in the feeling of Vittore Belliniano, and hardly equal to a production of Benedetto Carpaccio. The colour is dull, raw, and heavy. (15) Serravalle Duomo. Two canvases representing 1°, the Annunciation, 2°, SS. Agatha, Andrew, Peter, Catherine, and another female, all but life-size (Crico, *Belle Arti Trevig.*, p. 268), in the manner of Francesco da Milano, a follower of Pomponio Amalteo. [* These have recently disappeared. Ludwig and Molmenti, *ub. sup.*, p. 261.—Signor Molmenti, in an article in *Emporium*, xxiii. 266 *sqq.*, deals with six paintings of saints in the sacristy of the cathedral at Zara which are attributed to Carpaccio, whose signature is to be found on one of them. Judging from the reproductions shown in the above article, these weak pictures are without doubt Carpacciesque, although it does not appear evident, or even probable, that they are by the master himself. Other supposed Carpaccios on the eastern side of the Adriatic are the Church Militant and the Church Triumphant in the church of the Franciscans at Zara, and the Virgin of Mercy between SS. Sebastian and Louis of Toulouse in the Convento delle Paludi at Spalato. Molmenti, *ub. sup.*, pp. 274 *sq.*]

Amongst missing pictures we have the following: (1) Venice, Sant' Antonio

leaving to a poor scion of his house, named Benedetto,¹ but a shadow of his skill.²

Lazzaro Bastiani, who, about 1470, was a member of the college of San Girolamo at Venice, failed to rise to the high

(suppressed). Christ appearing to the Marys (Vasari, iii. 641). (2) SS. Giovanni e Paolo. Altarpiece in three parts, in one of which St. John Evangelist, the Eternal above (Boschini, *Le Ric. Min.*, Sest. di Castello, p. 64). (3) Chiesa della Carità. A picture with incidents of the life of the Baptist (Boschini, *Le Ric. Min.*, Sest. di D. Duro, pp. 34-5). (4) Scuola de' Tessitori. Virgin crowned by two Angels, Child, and four Portraits (Boschini, *Le Ric. Min.*, Sest. della Croce, p. 10). [* Burned in 1827 by order of the authorities in Venice. Ludwig and Molmenti, *ub. sup.*, p. 263.] (5) Santa Fosca. The Virgin, below whom SS. Peter, Paul, Roch, and Sebastian (Ridolfi, *Le Marav.*, i. 60, and Sansovino, *Ven. Descr.*, p. 146. [* Perhaps not wholly lost; see *antea*, p. 209, n. 4.]) (6) In private hands. Virgin, Simeon, and other saints (Ridolfi, i. 65). (7) Spinea. Three Saints (Federici, *Mem.*, i. 228). (8) Udine, San Pietro. The Saviour (Maniago, *Guida di Udine*, 1825, pp. 41, 64. [* Cf. *antea*, p. 202, n. 2.]) (9) Conegliano, San Paolo. Coronation of the Virgin, SS. Peter and Paul (*ib.*). (10) Florence, Uffizi. Adoration of Magi (withdrawn). (11) Rovigo, Casa Cassilini. A square with a crowd of Orientals (Bartoli, *Guida*, p. 194). (12) Casa Muttoni. Procession of the Magi (*ib.*). [* A picture of Jerusalem in water-colours, on canvas, 5½ ft. high by 25 ft. wide, offered by Carpaccio to Francesco Gonzaga in a letter of Aug. 20, 1511. Ludwig and Molmenti, *ub. sup.*, pp. 58 sq.]

*¹ Vittore Carpaccio, whose wife was called Laura, appears to have had two sons, Pietro and Benedetto, both of whom were painters. Pietro, first spoken of in 1513, went subsequently to Udine, where we find him in 1526. (Cf. Ludwig and Molmenti, *ub. sup.*, p. 46.) No works by him are known to exist. Benedetto, who in 1533 was still in Venice (*ib.*, p. 45), settled—as already remarked, *supra*, p. 193, n. 2—after that date in Capo d'Istria. There is documentary evidence of his having lived in the latter town in 1545-60. Caprin, *L'Istria nobilissima*, i. 108, n. 1.

² The oldest pictures of Benedetto Carpaccio are in the "Comune" of Capo d'Istria. One represents the Coronation of the Virgin, signed: "Benetto Carpathio Veneto pingeva MCCCCXXVIII." The figures are half the life-size, awkward, and not unlike those of Vittore Belliniano. [A drawing for this composition is now in the Collection of Prints and Drawings at Copenhagen. It shows below four saints and an angel, none of whom appears in the painting.] In the same place is a Virgin and Child between SS. Thomas and Bartholomew, and a child playing a violin on the altar-step, inscribed: "B. Carpathio pingeva MDXXXVIII"; a very poor, repainted piece, apparently of Benedetto's old age. Is it possible that he should have been in his prime an assistant to Vittore, and that these should be works of his last years? In the Duomo of Capo d'Istria we have a Massacre of the Innocents, a canvas dated 1523, which more nearly resembles the elder Carpaccio than the foregoing, and which may be Benedetto's work at an earlier period. The worst productions of this artist, however, are the Virgin and Child between SS. Justus and Sergius in the cathedral of Trieste, having once been in the Torre del Porto, a much repainted and very unpleasant altarpiece, signed: "Benedeto Carpathio MDXXXX"; a canvas with



Hanfstäengl photo.

THE LAST COMMUNION OF ST. JEROME.

[Vienna, Imperial Gallery.]

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position of Carpaccio,¹ and never was entitled by his works to claim superior distinction.² He was bred, as we believe, in the Paduan school, and acquired all the disagreeable features of its art without the redeeming qualities so conspicuous in Mantegna; and having chosen Venice for the place of his abode some time after Mantegna retired to Mantua, he found it necessary to

life-size figures in the Duomo of Capo d'Istria, representing the "name of Christ" adored by SS. Paul and John the Baptist and the kneeling Francis and Bernardino, inscribed: "Benetto Carpathio Veneto pingeva MDXXXI"; and a Virgin enthroned with the Child on her lap giving the benediction to St. Lucy and another saint (life-size figures) in the church of Santa Lucia at Val di Fasano near Pirano, inscribed: "B. Carpathio pingeva MDXXXI." [* At present kept in the Ufficio delle Saline at Pirano.] Of Benedetto's school, if we can call the atelier of such a painter by this name, are a large Pietà, and a glorified St. Andrew between SS. Peter and John, dated 1547, in the Duomo of Capo d'Istria. [* In the same class we may count a picture of the Trinity between SS. Peter and Andrew at Portole in Istria: the name of Vittore Carpaccio and the date 1520 have been forged upon this painting. See the reproduction of it in Caprin, *Alpi Giulie*, p. 312.]

¹ Lazzaro has been usually called the pupil of Carpaccio, but dates contradict this. The error is, however, of respectable antiquity (Ridolfi, *Marav.*, i. 66). Zanetti properly calls Lazzaro an imitator (*Pitt. Ven.*, p. 41).

² * The researches of the late Dr. Ludwig have thrown much light on the life of Lazzaro Bastiani and on the part played by him in the evolution of Venetian painting. First of all, it is now established that he began working much earlier than was formerly supposed; as far back as in 1449, a document makes mention of him as a painter (Ludwig and Molmenti, *ub. sup.*, p. 14). Then, it is now generally held that he was the head of a large atelier in Venice, which kept its place abreast of those of the Bellini and the Vivarini. Among his pupils were Carpaccio, Diana, and Jacopo Bello (the reputed author of the Christ between four Saints, once in the Palazzo Camerlenghi at Venice, and now in the Imperial Gallery at Vienna, No. 18). His death occurred in 1512.

With all this, we are still singularly devoid of any clues to the chronology of the greater part of Lazzaro Bastiani's career. The first dated work by him that has been preserved is the picture at San Donato in Murano, executed in 1484, *i.e.* when Lazzaro probably was more than fifty years old. An altarpiece in the church of San Samuele at Venice, for which Lazzaro received payment in 1460-1, is missing; the picture of "L'instoria de David" which in 1470 he was commissioned to paint for the Scuola Grande di San Marco perished in the fire of 1485. (The records referring to these works have been published by Ludwig and Molmenti, *ub. sup.*, pp. 33 *sq.*). Nor is it by any means easy to date his pictures on internal evidence, as they show but faint signs of any evolution. The two paintings from the Scuola di San Girolamo at Venice which are now in the Imperial Gallery at Vienna (see *antea*, p. 197, n. 1) may date from about 1470, by which time Lazzaro seems to have been elected a member of that brotherhood. These pictures are of great interest as foreshadowing Carpaccio's narrative style of composition. Lazzaro's was in its turn evidently derived from Jacopo Bellini, to whom he on the whole is much indebted. A predella by Lazzaro Bastiani containing three scenes from the life of

change the principles on which he started.¹ The models which he then found congenial to his mind were those of Vivarini, whom he soon learnt to imitate without losing altogether the impress of his first education. Thrown late into companionship with Carpaccio, Mansueti, and others of a more modern stamp, he kept judiciously in their wake, and shared on more than one occasion the commissions which fell to their lot. The honourable position which he held in his guild at Venice, and the confidence which his judgment inspired, were attested in 1508 by Bellini's choice of him to value the frescoes of Giorgione at the mart of the Germans,² and his public engagement to paint the portraits of doges in the Hall of the Twenty.³ The first picture which he is known to have executed is the Entombment in the church of Sant' Antonino at Venice, embodying a theme familiar above all others to the Paduans, and constantly repeated by the Bellini. On this occasion he displayed in its most developed form the studied arrangement, the coarse realism, the forced violence and searching anatomy of the Squarcionesques, and the dry character of their tempera; and he set up, so to speak, a model for future generations to judge him by.⁴

We have had frequent opportunity of noticing how painters of many ages multiplied a composition, allowing of none but the most subtle varieties in attitudes or expression, and therefore a safe test of power. Lazzaro treated it without elevation of thought, giving colossal forms to the dead Saviour, expressing strain in the effort of St. John to lower him gently into the

St. Jerome—the Funeral being copied from the picture at Vienna—was in 1900 acquired by the Brera Gallery, No. 221. It belonged originally to an altarpiece of which the other parts are in the Chiesa dell' Assunta at Asolo.

*¹ The documents do not agree with the hypothesis of Lazzaro's stay at Padua as expressed here, for he is recorded as living in Venice from 1449 onwards.

² *Passim*.

³ Sansovino, *Ven. Descr.*, p. 326; Ridolfi, *Marav.*, i. 67. He also painted the standards on the Piazza at Venice, his companion being Benedetto Diana (Cadorin in Gualandi, *Mem.*, ser. iii. 90-1). [* This he did in 1505. Ludwig and Molmenti, *ib. sup.*, pp. 34 sq.]

⁴ Venice, Sant' Antonino. Arched panel with life-size figures; inscribed on a cartello on the tomb: "Lazzaro Sebastiani." At the temporary suppression of Sant' Antonino, the picture was removed to San Giovanni in Bragora, where it was repainted in great part; in 1846 it was returned to Sant' Antonino. See the engraving in Zanotto, *Pitt. Ven.*, fasc. 28.

LAZZARO BASTIANI



Loewy photo.]

[*Vienna Academy.*

GLORY OF ST. VENERANDA.

I. 218a]

LAZZARO BASTIANI



Alinari photo.

PIETÀ.

[Cittadella Cathedral.]

I. 2186]

tomb, and abandoning the Virgin, the Marys, Nicodemus, and the Magdalen to a mere passive wail of grief; but the interest wanting in such a work as art is furnished by its value as an authentic example of Lazzaro's talent, when he came to Venice, and still more as a clue to earlier pieces of a Paduan stamp in the Museum of Berlin,¹ in which we may see Mantegnesque arrangement and force imitated and combined with low technical skill. Out of this first phase of imitation Lazzaro soon passed into a second, in which Venetian impressions are displayed; holding about the same level in respect of method and feeling as Andrea of Murano. Under these conditions the Glorification of St. Veneranda at Vienna,² and probably the Pietà at Cittadella, were produced.³

¹ There are two pictures at the Berlin Museum which suggest the name of Lazzaro. No. 1144, wood, representing Christ raised on the cover of his tomb by the Virgin and Evangelist; the right leg hanging over the side, and the foot raised to show the sole, the senseless frame, are Mantegnesque, but too searching in the attempt to give the anatomy of the parts. The vulgar and realistic feeling is not improved by dark, dry, and coarsely touched tempera. This piece, placed in the "school of Squarcione," is like an early work by Lazzaro. Another, of a little later date, is No. 1170A, "school of Mantegna," with the same dramatis personæ in different movement; a little better in form, but in the same feeling as the previous example. Here the colour is of an inky grey, and so nearly allied in texture and tone to the panel of Sant' Antonino, that the painter can be no other than Lazzaro. In both pieces at Berlin the colour is injured. [* The former of these pictures is now catalogued under "Paduan School." As pointed out by Prof. Suida (in *Repertorium*, xxv. 335 sq.), the types of St. John and the angels, the shape of the hands, the treatment of the nimbi and the clouds, afford convincing reasons for ascribing this work to Butinone. In the other Pietà—now officially ascribed to the school of Luigi Vivarini—there is a strong Bellinesque element. The figure of Christ is a copy in the reverse of that in Bellini's picture of the same subject in the Mond collection.]

² Vienna Academy, No. 55, originally in the convent of Corpus Domini at Venice, and in a ruined state. The patron saint is enthroned between eight females, two angels in front kneeling. On the throne one reads: "Lazarus Bastianus pinxit"; figures life-size. (See Zanetti, *Pitt. Ven.*, p. 41.) [* The disposition of the figures is distinctly dependent upon that in Giovanni Bellini's altarpiece once in SS. Giovanni e Paolo at Venice; yet, regarded as a whole, the composition has considerable grandeur of its own. Vasari claimed to possess some drawings for this picture (iii. 643).]

³ In the church della Madonna del Torresino, at Cittadella in the province of Padua. [* Now in the sacristy of the cathedral at Cittadella.] The upper part of this arched panel is repainted: in the foreground the Saviour lying at length on the ground is wildly bewailed by the usual personages. We are reminded here of the upper part of Andrea da Murano's picture at Trebaseleghe (see *antea*, p. 78).

As the influence of the Vivarini atelier became more powerful in him, Lazzaro lost some of the rude muscularity displayed in his first efforts; and though he continued to be vulgar and realistic and of a melancholy dryness in colour, he gave to his figures something more nearly allied to delicacy and slenderness,¹ and he entered into the spirit of the changes introduced by the application of oil mediums. This was the period when he received the order of Giovanni degli Angeli, canon of San Donato at Murano, to represent him kneeling in the midst of saints and angels before the Virgin and Child.² However meaningless he may appear as a composer in this creation of the year 1484, however feeble as a colourist and delineator of nude, he seems to have gained some power at least as a painter of portrait. He showed a certain improvement in the technica of colours about 1490, when he finished the Coronation of the Virgin amidst Saints now preserved in the Lochis Gallery at Bergamo,³ the Nativity, attributed, with small authority, to Parentino,⁴ and the quaint St. Anthony of Padua on his tree in

The drapery is broken, and like that in the foregoing examples, the tempera similarly dull and dark in tinge. What remains of this piece threatens to scale. The St. Joseph to the left is new.

¹ See *antea*, p. 195 sq. as to a possible share of Lazzaro in the altarpiece of St. Vincent at SS. Giovanni e Paolo.

² Temporarily placed in Santa Dorotea of Murano, during repairs at San Donato, this picture is a lunette panel with figures one-third of life-size, inscribed on the step of the Virgin's throne: "Hoc opus Lazaris Sebastiani MCCCCLXXXIII." The Virgin and Child, in a throne, are adored by the kneeling patron (right) presented by St. Donato, whilst (left) St. John recommends two winged angels. Right and left in front of a low wall boys play viol and guitar. Distance, sky and hills. Note the dry leanness of the Baptist, and the excrescences of flesh in the face, the angular nude and the dark shadows. The drapery also is sharply broken and cut in fold. The face of St. Donato is injured.

³ Lochis, No. 28. The Eternal looks on behind the throne, whilst Christ crowns the Virgin, and four angels float above in the blue sky; to the left St. Bernard in episcopals; to the right St. Ursula with her banner. Small panel, inscribed: "Opus Lazari Veneti 1490." The forms here are more paltry than before. The picture, however, is much injured.

⁴ Venice Academy, No. 100. This piece is mentioned in Boschini as of "the old manner." In his time it stood in the church of the island of Sant' Elena, and it is hard to say how the name of Parentino was suggested. The Virgin kneels under a pent-house before a manger in which the Child lies. In rear two shepherds peep in, and at the sides are four saints, all in the character of the figures in Lazzaro's inscribed works. The Virgin here is perhaps more than ever reminiscent of Muranese types. The colour is clear as at Bergamo, and shaded in

the Venice Academy.¹ At the same time we may consider him to have united all the gentleness of shape and clearness of tone which it was possible for his nature to absorb in the atelier of Luigi Vivarini.

In the school of San Giovanni Evangelista Lazzaro came in contact with Mansueti and Diana, and the Gift of the Relic, which he executed there towards the close of the century, proves that his style was approximating to that of Carpaccio and Mansueti²; but after that period his activity seems to have been very seriously confined, and we shall see that, with the exception of an Annunciation in the Correr Museum,³ he has left little that it is possible to trace.⁴

grey, producing something of the effect of emptiness. (See Boschini, *Le Ric. Min.*, Sest. della Croce, p. 49). [* The attribution to Parentino is now officially corrected.]

¹ Venice Academy, No. 104. Wood, m. 2.33 by 1.39, once in San Giuliano. The saint sits between the branches, to which a ladder is placed, at the sides SS. Buonaventura and Leo sitting; distance, landscape. On a cartello fastened to a tree are the words "Lazarus Bastianus p." The comparative simplicity of outline here reminds us of Luigi Vivarini; the treatment is in oil, the tones being low, and the medium viscous. The surface is, however, dimmed. [* This picture was executed for the altar of the Scuola di Sant' Antonio in the Frari; it was never in San Giuliano. Paoletti and Ludwig, in *Repertorium*, xxiii. 279.]

² Venice Academy, No. 561. Gift of the Relic to the School of San Giovanni. Canvas, in style like the foregoing, but wanting light, perhaps on account of injury from time and restoring. We might claim for Lazzaro, under these circumstances, a share in Bellinesque school-pieces, like Mansueti in style, but beneath his powers.

Note that the canvas at the Academy No. 562, assigned to Lazzaro, is really, as we shall have occasion to show, by Mansueti. It is one of his commissions for the school of San Giovanni Evangelista. [* At present restored to Mansueti.]

³ Venice, Correr Museum, Sala XV., No. 41. Wood. This panel is in the style of Lazzaro when he combined the Bellinesque and Vivarinesque, as in the Nativity of Sant' Elena. The tone is dull and the colour opaque. [* A closely allied version of this subject is in the Gallery at Klosterneuburg, near Vienna.]

⁴ Venice Academy, No. 168, originally in San Severo. Canvas; subject, the Pietà; looks like a school-piece; has been made square at top. [* Dr. Ludwig ascribes this picture to Francesco Santa Croce, the son of Girolamo di Santa Croce. Berlin *Jahrbuch*, xxiv., Supplement, p. 20.—The following is a list of pictures by Lazzaro Bastiani hitherto unmentioned: (1) Bonn, Provinzialmuseum, No. 310. The Annunciation. (2) London, National Gallery, No. 1953. The Virgin and Child. (3) London, Sir H. Howorth. The Virgin and Child with Saints. (4) Padua, Museo Civico, No. 613, St. Gabriel. No. 1893, St. Michael. These served originally as shutters for the organ at San Michele in Padua, and were formerly ascribed to Jacopo di Nerito on the authority of a forged inscription. The attribution to Lazzaro—warranted beyond any doubt by the style of these

Of Mansueti we know perhaps less than we do of his friend Lazzaro, but there was this essential difference between them: Lazzaro betrayed a Paduan education, whilst Mansueti was clearly Venetian. In the picture of a miracle done in 1494, at San Giovanni Evangelista, Mansueti subscribes two important declarations with his own hand. He says that he believes the miracle which he depicts, and that he is a pupil of Bellini. The matricular register of San Giovanni adds another trait which in some measure completes the sketch: Mansueti was lame.¹ We have at least a dozen pieces, most of them with genuine inscrip-

works—is later (ii. 2, n. 1) put forward by the authors. (5) Venice, Museo Correr, Sala II., No. 27. The Virgin and Child, a ruined replica of the picture at Verona. (See *infra*.) (6) Venice, Ducal Palace, Chiesetta. "La Madonna dai begli occhi"; formerly in one of the rooms of the Magistrato dei Governatori delle Entrate in the Palazzo Camerlenghi near the Rialto. (7) Venice, Redentore, Sacristy. The Virgin and Child. (8) Verona, Museo Civico, No. 109. The Virgin and Child (from the Bernasconi collection).—An Annunciation by Lazzaro, formerly owned by Signor F. Ongania, appeared at the sale of pictures belonging to Messrs. Lawrie & Co. (Christie's, Jan. 28, 1905; No. 46); and a little St. Jerome was recently in the trade in London. Furthermore, Mrs. Mary Logan describes as by our painter "the impressive St. Antony of Padua at Barletta" (*The Burlington Magazine*, iii. 319). Lazzaro Bastiani is also known to have executed a mosaic, viz. the St. Sergius under a little arch to the right of the choir of San Marco, signed "Lazarus B. f." (see Paoletti and Ludwig, *ub. sup.*, p. 86).]

There is a panel at Padua (belonging to Signor Pietro Aquaroli, Riviera Lavandaja, No. 1612) representing St. Sebastian and a bishop (life-size). This piece under Mantegna's name, of yellowish flesh-tone and fat touch, with sharply cut folds in the drapery, is very naturalistic, and recalls Liberale of Verona, but also Lazzaro. [* It is now in the collection of Count Camerini at Piazzola sul Brenta, and in the opinion of the editor is the work of some mediocre follower of Bartolommeo Montagna. Cf. Borenius, *The Painters of Vicenza*, p. 94.]

There are also pictures of Lazzaro missing, e.g. (1) Venice, Sant'Antonino. Two small pictures representing severally St. Athanasius and St. Roch (Boschini, *Le Ric. Min.*, S. di Castello, p. 36). (2) San Salvatore. St. Augustine surrounded by kneeling monks; above, a lunette containing a Pietà, and below, a predella (Boschini, *Le Ric. M.*, S. di San Marco, pp. 104 sq.; Sansovino, *Ven. Descr.*, p. 121). (3) Carmine, Virgin of Mercy and St. Roch (Sansovino, *Ven. Descr.*, p. 262).

¹ Cit. in Zanotto, *Pinac. dell'Accad. Ven.*, fasc. 28, and see *postea*.

* Mansueti's name occurs for the first time in a document of 1485. In 1487 his first wife made her will, which was witnessed by Gentile Bellini and Cristoforo Caselli. There exist a good many documents relating to Mansueti; they have been published by Dr. Ludwig in the Berlin *Jahrbuch*, xxvi., Supplement, pp. 61 sqq. He was still living in September 1526, but is mentioned as dead in March 1527. The earliest dated picture by Mansueti which has been preserved belongs to the National Gallery (No. 1478; bought at Christie's, July 18, 1896). It represents the Trinity adored by several Saints, and is painted on very fine canvas or silk, having



Alinari photo.

I. 222a]

A MIRACLE OF THE CROSS.

[Venice Academy.]

GIOVANNI MANSUETI



[Padua. Museo Civico.]

THE ADORATION OF THE MAGI.

I. 2226]



tions, one dated in 1500, from which to judge his artistic career. He was primitively stiff and conventional in an early Adoration of the Magi, assigned to Gentile, in the municipal collection of Padua.¹ At San Giovanni his composition is populous and ample, and filled with short square figures of rigid and motionless aspect. He patiently copies the natural features of a drawbridge and canal with its fringe of houses; and in this, as in the dresses of his people, presents a lively reflection of the costume and habits of the time; but he commingles without much originality the manner of Gentile and Carpaccio.² In the school of San

probably served as a processional banner; the signature runs: "J. de Mansueti 1492." The elaborate architectural setting is characteristic of Mansueti.

¹ Padua, Communal Gallery, No. 425. To the left under a tree the Virgin, St. Joseph, and the eldest of the magi adore the Child. In the centre and left foreground, the usual suite; distance, hills with the usual episodes. This piece looks older than it is, being composed after the fashion of Jacopo Bellini's time, with some formality and symmetry. Something Mantegnesque may be found in the Virgin and Child; but the figures are stiff and slender, the horses wooden, the draperies without style. The treatment is rude, and recalls that of later works by Mansueti, the colour being dull and of a low brownish key.

² Venice Academy, No. 564. Canvas, m. 3.15 high by 4.57. Amongst the spectators to the left is one raising his cap, and holding a scroll. This is supposed to be a portrait of Mansueti himself, for in the scroll one reads: "Opus Joannis de Mansuetis Veneti recte sentientium Bellini discipuli"; "recte sentientium" being interpreted to mean that there were some scoffers who did not believe the miracle which occurred in 1474 (Sansovino, *Ven. Descr.*, p. 284, says 1374), but that Mansueti was not one of them. The miracle was this: the relic of the cross being carried as usual to the burial of one of the brethren who had expressed incredulity as to its miraculous powers, was arrested by some invisible force, and could not be taken further by the efforts of its bearers. Another cross was brought from a neighbouring chapel, and the incredulous brother's funeral then proceeded. There are many parts restored in the picture, especially in the dresses. The gondolier in the foreground, with his back to the spectator, the man near him looking at the spectator, and a figure next to him, are all new. (See the engraving in Zanotto, *Pinac. dell'Accad. Venez.*, fasc. 28.) [* There is a drawing for this composition in the Uffizi.]

But Mansueti is also the author of a second canvas in San Giovanni, now under the name of Lazzaro, representing, according to some accounts, Antonio Riccio congratulated by his friends at his rescue from shipwreck by virtue of an appeal to the relic. This piece (Ven. Acad., No. 545, canvas, m. 3.60 by 2.95) was properly assigned to Mansueti by Sansovino (*Ven. Descr.*, p. 284), Zanetti (*Pitt. Ven.*, p. 43), and Ridolfi (*Marav.*, i. 66), all of whom state that Mansueti painted two pictures in the school; whereas Boschini (*Le Ric. Min.*, S. di S. Polo, p. 38) gives it to Lazzaro. But the style is that of the miracle above described, though the figures are perhaps a little more slender. Zanotto (*Pinac. dell'Accad. Ven.*, fasc. 45) is one of the few who follow the opinion of Boschini, giving also a different

Marco, where he painted St. Mark curing Anianus the cobbler, he draws the latter seated with the shoe strapped down to his knee, and showing a hand wounded by the awl; St. Mark restores him with a blessing. But the people who fill the market-place of Alexandria, where the miracle took place, are short and helpless as before, and coloured in a dull viscous tone, after a fashion compounded of Gentile, Carpaccio, and Cima.¹ Still more animated, and for Mansueti a masterpiece, is the second canvas of the school of San Marco, where the populace of Alexandria is represented listening to St. Mark's sermon in a distant temple.² There is no picture, not excepting the Baptism of Anianus, at the Brera,³ in which Mansueti more nearly approaches Carpaccio. Sometimes he varied, as men of small powers will do, in delineating the human shape, reminding us in 1500 of Luigi Vivarini by the slenderness of the saints in the Glory of St. Sebastian at the Venice Academy,⁴ or reverting to his old version, and perhaps the more correct one, of the subject from that usually received.

* As we have noted above, this picture is now officially attributed to Mansueti.—In 1497 Mansueti executed for the room of the Magistrato del Cattavero in the Ducal Palace two pictures representing SS. Jerome and Francis, and SS. Lawrence and Sebastian, respectively. These are now Nos. 2 and 3 in the Imperial Gallery at Vienna; each of them is signed "Joanes Mansuetis p." Cf. Ludwig, *ib. sup.*, xxvi., Supplement, pp. 62 sq. In the collection of Prince Liechtenstein at Vienna there is a painting representing the Capture of St. Mark, signed "Joanes de Mansuetis P." and dated "1499 adj 18 mazo." It was originally in the chapel of the Scuola dei Tessitori di panni da seta e oro in Santa Maria dei Crocicchieri at Venice. *Id.*, pp. 30 sq.

¹ Venice Academy, No. 569, from the school of San Marco (not, as stated in the Venice catalogue of 1867, from San Giovanni Evangelista) (see Vasari, iii. 648, n. 2; Sansovino, *Ven. Descr.*, p. 286, and others). Canvas, m. 3·62 by 4·0, inscribed to the left: "Joannes de Mansuetis fecit," and "B. Marcus Anianum sanciatum sanat." The original colour is dimmed by restoring.

² Venice Academy, No. 571. Canvas, m. 3·62 by 6·07. A boy in the foreground holds a scroll, on which is written: "Joannes de Mansuetis faciebat." There is a great variety of people on foot and on horseback in Eastern and other costume; and one sees a leopard, a stag, and other animals in the foreground, near a band of musicians. The figures are short, as before, the colour opaque, and the blues as well as the shadows in dresses restored.

³ Brera, No. 153. Canvas (Zanetti, *Pitt. Ven.*, p. 44). Subject, St. Mark baptizing Anianus; inscribed: "Joannes de Mansuetis p." The scene is laid in an interior, but the surface is raw and reddish from old injuries, and the figures are not so good as in other examples at San Marco.

⁴ Venice Academy, No. 97. Wood, m. 1·97 by 2·25, originally at San Francesco of Treviso. Subject, St. Sebastian with his hands bound above his

thickset type in the organ-shutters of San Giovanni Crisostomo.¹ He apes the most curious eccentricities of Carpaccio in the multiplication of birds and animals with which he enlivens a quaint Nativity at Verona; and falls, curiously enough, into the straight and mechanical habit of outline peculiar to the Veronese Filippo or Michele.² He never rises to any brightness of harmony or colour, relieving yellow flesh-lights with dark shadows, and massing both in raw and unpleasant contrast. By these characteristic properties especially we detect his hand in the Nativity assigned to Parentino at Berlin,³ whilst their prominence in a bust of the Redeemer in the same collection, not unlike Luigi Vivarini's Christ at the Brera, enables us to

head, between SS. Liberale, Gregory, Francis, and Roch; on a scrip on the pilaster to the right: "Hoc enim Johannis de Mansuetis opus est, 1500." The flesh is dim, opaque, and brownish, with sharp dark shadows; the outlines are raw, and the medium horny. The heads are covered with small locks of curly hair, but note, this piece is damaged. (See Federici, *Mem. Trev.*, i. 229, and Ridolfi, i. 68.)

¹ Venice, San Gio. Crisostomo. Canvases, hanging in the two chapels to the left of the choir, assigned by Boschini (*Le Ric. Min.*, Sest. di Can. Reg., p. 3) to Vivarini (see *antea* in L. Vivarini), representing SS. Chrysostom, Onofrio, Andrew the Apostle, and Agatha, each in a niche. These are short figures reminiscent of Mansueti's mixed style between Carpaccio and Vivarini. In the same place are four small pieces representing SS. Jerome and Chrysostom, Jonas and Moses, assigned to Vivarini (Boschini, *ib. sup.*), but placed too high to be studied. We may cast a passing glance here at three small and unimportant canvases assigned to Gentile and the school of Bellini (Selvatico, *Guida di Ven.*, p. 286; Zanetti, *Guida di Ven.*, p. 688) in San Martino at Burano. They represent the Marriage of the Virgin, the Nativity and Adoration of the Magi, and the Flight into Egypt. They are damaged and dirty, but in the style of Mansueti and his school.

² Verona Gallery, No. 276, presented by the Conte G. Pompei, m. 0.90 high by 1.40 broad, signed: "Johannes de Mansuetis p." St. Joseph sits, the Virgin kneels, at the sides of the manger and in front of a pent-house, in which three angels stand on cloudlets. Behind the Virgin, the shepherds; left of Joseph, a sitting patron; distance, landscape, with the procession of the magi, and a variety of animals, after Carpaccio's fashion. The figures are short and poor, straightly outlined, and monotonous in tone. In the same gallery, No. 340, panel with half-lengths of the Virgin and Child and the penitent St. Jerome, signed: "Opus Johannis de Mansuetis," also presented by Conte G. Pompei. The forms here are more paltry than ever, the inner features being mapped out with lines which give the faces a wooden air.

³ Berlin Museum, No. 48, from the Solly collection. Wood, 3 ft. 7 in. by 4 ft. 11½ in. This is one of Mansueti's less disagreeable works, the faces being more gentle than usual; but the drawing is hard as before, and the colour is opaque. [* Now restored to Mansueti.]

deprive Giovanni Bellini of some doubtful productions.¹ Finally, Mansueti may be studied in his latest period in a Pietà² and a St. Jerome at Bergamo,³ or in a Christ in the Temple at the Uffizi in Florence.⁴

¹ Berlin Museum, No. 1186. Wood, 1·10 by 1·6½, signed: "Joannes de Mansuetis pinsit." The mask here is very much below that which we find in similar busts by Bellini or Vivarini. The right hand is raised in benediction, the left rests on a book; the face is bony with marked depressions and protuberances, the hair curled and bound together like a wig. This is the art which we find in the so-called Bellini's Presentation of Christ to Simeon (No. 36) at Berlin. [* At present on loan to the collection of the University at Göttingen.]

² Bergamo, Lochis Collection, No. 144, signed: "Joannes de Mansuetis f." The Virgin sits with the dead Christ on her lap, St. John (left) supporting his head, the Magdalen and an aged male saint the feet; to the left, a saint in Oriental costume; m. 0·89 broad by 0·55, of full texture in colour.

³ Bergamo, Carrara Collection, No. 186. Canvas, in which the saint kneels in prayer before the cross in a landscape peopled with animals of all sorts, signed: "Joannes de Mansuetis p. faciebat." Drawing middling, colour monotonous, character after Carpaccio. Of this there is a replica reversed, small canvas, signed: "Joannes de Mansuetis faciebat," in the Ajata collection at Crespano, the original drawing for both in the late Wellesley collection at Oxford. (See for a portrait in this gallery assigned to Carpaccio, *antea*, p. 214, n. 2. The author is probably Mansueti.)

⁴ Uffizi, No. 80. Canvas, greatly injured, signed: "Johannes de Mansuetis faciebat," from the Puccini collection at Pistoia.

[* These are other works by Mansueti: (1) Kew, Mr. Arthur Hughes. St. Jerome. (2) London, Mr. J. Annan Bryce. The Virgin and Child. (3) Oldenburg, Augusteum, No. 79. The Virgin and Child between SS. Jerome and John the Baptist, signed: "Joannes de Mansuetis faciebat." The types are strongly reminiscent of Cima. (From the Castelbarco collection at Milan.) (4) Venice Academy, No. 75. The Virgin and Child with Saints and a Donor. See *antea*, p. 214, n. 2.]

Of doubtful pieces we note: (1) Rovigo Galleria Com., No. 144. A Nativity attributed to Carpaccio (*antea*), but more in the style of Mansueti or Lazzaro. (2) Padua, Casa Ferdinando Cavalli. A small panel of the Virgin holding a fruit, and the Child erect holding her dress with his left hand; a much repainted specimen, recalling the manner of Mansueti. [* Now in the Communal Gallery at Padua, No. 413.] More akin to Basaiti, though assigned to Mansueti. (3) Venice, Correr Gallery, No. 36. (Cat. of 1859). A St. Jerome penitent, one-fourth life-size.

Missing are the following: (1) Venice, San Canziano. St. Luke and other Saints (Boschini, *Le Ric. Min.*, Sest. di C. Reg., p. 7, and Ridolfi, *Marav.*, i. 68). (2) Gesuiti (or Crocicchieri). Capture of St. Mark (Boschini, *Le Ric. Min.*, Sest. di C. Reg., p. 11). [* Cf. *antea*, p. 223, n. 2.] Crucifixion (Sansovino, *Ven. Deser.*, pp. 168-9). The same, once in the Manfrini Palace, and now past our ken (Zanotto, *Guida di Ven.*, p. 346). (3) Picture once in San Maffeo of Mazzorbo, signed: "Opus Joannis de Mansuetis discipuli domini Joannis Bellinus" (?) (Zanotto, *Pinac. dell' Accad. Ven.*, fasc. 15). (4) San Giorgio Maggiore. Bust, canvas, of the Apostle Peter (Cicogna, *Is. Ven.*, iv. 386, 388).



Alinari photo.

I. 233]

THE VIRGIN AND CHILD WITH SAINTS.

[*Venice Academy.*

Benedetto Diana is only known as the companion of Carpaccio and Mansueti at San Giovanni Evangelista, where he painted Brethren Dispensing Alms, a picture of which not an original morsel remains,¹ and as the colleague of Lazzaro Bastiani in furnishing the standards on the Piazza of San Marco.² One of his most characteristic pieces is the Virgin and Child between four saints once in Santa Lucia of Padua, in which it is easy to perceive that the first impressions of the painter's youth were derived from the Squarcionesques.³ His forms are weighty, and more coarsely naturalistic than Carpaccio's or Mansueti's; his draperies are muffled, and of the texture of blankets; his touch heavy and fluid like that of Savoldo.⁴ It is not surprising that his earlier creations should be classed amongst those of unknown Paduans, like the Transfiguration of the Venice Academy,⁵ but it is curious that some of his later ones should be miscalled Catena. In the first we have a tempera of a chocolate colour, full of vulgar accent and exaggeration in the outline of limbs and body, boldly incorrect in drawing, and broken in drapery, with a coarse

¹ Venice Academy, No. 565. Canvas, m. 3.63 by 1.44. There are figures, many, of them females with children, in a court, and others ascending a flight of steps. This piece, once in San Giovanni Evan., is noticed in Boschini (*Le Ric. Min.*, Sest. di S. Polo, pp. 37-8) and all other authors as the work of B. Diana.

² See Cadorin's notes to Gualandi, *Mem.*, ser. iii., p. 91.

* Benedetto Rusconi, called Benedetto Diana, was in 1482 elected a member of the Scuola Grande di Santa Maria della Carità at Venice. This brotherhood chose him in 1507—in preference to Carpaccio—to paint a processional banner. In 1512 he held the office of Gastaldo (president) of the Scuola dei Pittori at Venice. He died in 1525. See Ludwig, in the Berlin *Jahrbuch*, xxvi., Supplement, pp. 56 sqq.

³ Cf. however *postea*, p. 228, n. 4.

⁴ Venice Academy, No. 82. Wood, oil, m. 1.97 by 2.25. The Virgin enthroned with the Child between SS. Jerome and Benedict, and Giustina and Mary Magdalen; inscribed: "Benedictus Diane pix. D. Fiordelixe mogier che fo di Maistro Bartolì bochaler fato far questa op." Strange contrast between the heavy saints in this piece and the puny child. Note the coarseness of the hands, the dull brownish tone, and fatty treatment of the colour. (This altarpiece is engraved in Zanotto, *Pinac. dell'Accad. Ven.*, fasc. 13.)

⁵ Venice Academy, No. 96. The Redeemer rises from a rock, his hands cramped, his feet broad like those of Andrea da Murano; the head fairly regular. In this and the two neighbouring figures the idea is good, but clothed in a rough language of art. There is considerable boldness in the attitudes. Wood, tempera, half life-size. [* In the current catalogue of the Venice Gallery this picture is assigned to Girolamo Pennacchi the Elder.]

wildness pervading the features, and a hard raw touch; the second is a couple of half-lengths of the Virgin and Child amidst Saints in the Academy of Venice, in which defects conspicuous in the Transfiguration are repeated, but repeated in the new oil medium with dull, horny, and high-surface tones.¹ After a certain course of learning at Venice, Diana exchanged something of his squareness and breadth for slenderness,² and under these conditions produced the Gift of the Girdle to St. Thomas in Santa Maria della Croce at Crema; but in spite of all efforts he remains vulgar in masks, and realizes form with sharp and broken contours, his colour preserving a dry brickly tinge recalling Boccaccino. A great disadvantage to Diana lies too in his want of taste for architectural adornment; and in this very altarpiece of Crema his style in the buildings of a distance is grotesque and heavy.³ In better balance, yet still impressed with many undesirable faults, are the Madonna and Saints in the Palazzo Reale at Venice,⁴ and the Virgin and Child between St. Augustine and

¹ The first of these is in the Venice Academy, No. 84. Wood, m. 0·85 by 0·93, oil, injured by restoring. Subject, the Virgin and Child between the Baptist and St. Jerome. Note the heavy air of the Virgin and Child, and the coarseness of the forms, the broken drapery, and the excrescences in the face of the Baptist. Note also the thick impasto of dull colour.

The second is in the Venice Academy, No. 83. Wood, oil, m. 0·81 by 1·28, originally in the Magistrato del Sale at Venice. The character is the same here as above, but there is something more refined in the head of the Virgin. Diana tries to be pretty, and falls into disproportion. We shall see that Catena had quite another manner. At the Virgin's sides are SS. Jerome and Francis in a landscape; the surface is less injured than that in No. 84. [* These two pictures are now officially attributed to Benedetto Diana. An old copy of No. 84 is in the Gallery at Breslau (No. 657).]

² We pass by the St. Mark between SS. Francis, George, Michael, and Dominic, once in the Magistrato della Milizia del Mar, now in the depôt of the Palazzo Ducale, as a work that has lost all claim to genuineness from repainting, though it is noticed in Boschini (*Le Ric. Min.*, S. di S. Marco, p. 53) and Zanetti (*Pitt. Ven.*, p. 70). Canvas, oil, figures half life-size.

³ Crema, Santa Maria della Croce. Wood, oil, figures half life-size. Here again Diana recalls Savoldo, but the Eternal in a lunette has something of Cima. The Virgin holds the girdle as she stands in a glory of cherubs, beneath which are the Apostles in a landscape. Signed on a cartello to the left: "Benedicte Diana p." (See Anonimo, p. 54.)

⁴ Venice, Palazzo Reale. This, which bears the cognizance of the Cornaro family on the side of the throne, and a lost Virgin done for the Cornari at the church of SS. Apostoli in Venice, shows that this family patronized Diana. See Boschini (*Le Ric. Min.*, Sest. di C. R., p. 21), who says the subject of the picture at

St. Monica once in the Servi and now in the Academy under the name of Florigerio¹; but in the main Diana holds a low place in Venetian annals,² being only superior to Marco Marziale and

the SS. Apostoli was a St. Lucy between three other saints; and Lanzi (ii. 106), who had evidently seen the work.

The Virgin of which notice is taken in the text was done for the Zecca, or Mint, now Palazzo Reale. At her sides are SS. Jerome and Francis, each of whom recommend a small kneeling patron. The figures are bony and thin, the draperies broken; Diana here has a mixed manner between Vivarini's and Bellini's, whilst the brown tone of flesh recalls the technical treatment of Lazzaro. The colour, as usual, is of a fatty impasto, but better managed than usual. Canvas, oil, not free from restoring.

* Neither of the two coats-of-arms on the throne is that of the Cornaro family; one belongs to the Pesaros, the other to the Trevisans. This and the choice of the saints represented enable us to conclude that the two donors are Girolamo Pesaro and Francesco Trevisan, who, in 1486, were "Massarii monete argenti," and probably then, or shortly afterwards, ordered these pictures for the Mint. It is thus a comparatively early work of Diana; and its strong affinity to Lazzaro Bastiani—in the shape of the throne, the proportions of the figures, the landscape, and the technique—proves conclusively that Bastiani was the first master of Benedetto Diana. See Ludwig, *ub. sup.*, xxvi., Supplement, p. 57.

¹ Venice Academy, No. 86. Wood, m. 1'80 by 1'50. Virgin, Child, and young St. John between SS. Augustine and Monica; properly called Diana by Boschini (*Le Ric. Min.*, Sest. di C. Reg., p. 44), by Ridolfi (*Marav.*, i. 55), by Sansovino (*Ven. Descr.*, p. 162), and Zanetti (*Pitt. Ven.*, p. 71), yet engraved by Zanotto (*Pin. dell' Accad. Ven.*, fasc. 18) as by Florigerio. Perhaps this nomenclature may have been suggested by the silver-grey tone of the flesh half-tints, a certain neatness in rendering form, and better draperies than before, but the types and masks are Diana's usual ones. It is curious at the same time to observe the lunette of the piece containing the Eternal (wood, Venice Academy, No. 10), assigned to Bissolo. [* Both of these attributions are now corrected.]

² Under Cima's name, but like a work by Diana, is a small panel, in oil, belonging to Signor B. Gera at Conegliano, representing St. George and the carcase of the dragon in a landscape; a dull-toned picture of a little less antiquated style than Diana's usual ones, the figures being slender. The picture is injured by restoring. [* Its present whereabouts is unknown to the editor.—These are also works by Benedetto Diana: (1) Cremona, Museo Civico. The Virgin and Child with Saints (Ludwig, *ub. sup.*, p. 57). (2) London, Mr. C. Fairfax Murray. The Virgin and Child. The composition is dependent upon that in Giovanni Bellini's Frari triptych. (3) London, National Gallery, No. 2725. The Saviour (bust; signed "Benedictus Diana pinxit"). Presented by Sir Claude Phillips. Formerly in the collection of Count Contin del Castel Seprio at Venice. Cf. Ludwig, *ub. sup.* (4) London, Sir Kenneth Muir-Mackenzie. Three scenes from the Life of the Virgin. (5) Pavia, Galleria Reale, No. 55. The Virgin and Child (*ib.*). (6) Welbeck Abbey, the Duke of Portland. The Virgin and Child with Saints and a Donor.]

As missing, note: (1) Venice, San Stae. Virgin and Child enthroned between SS. Mark, Jerome, Andrew, and Louis (Boschini, *Le Ric. Min.*, S. della Croce, p. 15). (2) San Francesco della Vigna. St. John Evangelist between two Saints (Vasari,

other fourth-rates,¹ of whom happily but a few are remembered by posterity.

When Albert Dürer wrote to his friends at Nuremberg that there were painters at Venice who copied him in churches, or wherever else his works were to be found, we can scarce doubt that he spoke, amongst others, of Marziale. We may turn the leaves of chronicles and consult the oldest guides without finding his name; yet he was a journeyman at the Great Hall of Council in 1492,² and has left a few pictures behind him. It would be difficult to prove in an absolute sense that he was a plagiarist of Dürer, but if we visit the Conservatorio de' Penitenti

vi. 104-5, and Sansovino, *Ven. Descr.*, p. 52). (3) Carmine. St. Luke between SS. Peter and Paul with the Virgin and Child, the latter holding the orb (Boschini, *Le Ric. Min.*, Sest. di D. Duro, p. 44; Sansovino, *Ven. Descr.*, p. 262; and Ridolfi, *Marav.*, i. 55). (4) Scuola della Carità. Virgin and Child, with several friars in attendance (Boschini, *Le Ric. Min.*, Sest. di D. Duro, p. 36). (5) Scuola di San Marco. Noah's Ark, left unfinished by Diana (Sansovino, *Ven. Descr.*, p. 286).

¹ Amongst the painters of the lower class whose works have disappeared, we count Lattanzio of Rimini, who is registered in 1495 as one of the decorators in the Hall of Great Council at Venice, at a salary of forty ducats a year, raised later to forty-eight ducats (Gaye, *Carteggio*, ii. 71). Lattanzio and Mansueti both laboured at the church of the Crociferi or Gesuati at Venice in competition with Cima, the first having painted a Sermon of St. Mark, dated 1499 (Boschini, *Le Ric. Min.*, S. di C. R., p. 11; Sansovino, *Ven. Descr.*, p. 169; and Ridolfi, *Marav.*, i. 202).

* Some pictures by Lattanzio have now come to light. The most important of them is the large *ancona* in San Martino at Piazza Brembana, a village some way to the north of Bergamo. This work was ordered in 1500, and is signed "Latazio Ariminensis"; it is in several compartments, the central one showing St. Martin and the Beggar. The landscape background is remarkably rich, and the colouring is said to be very brilliant; the figures are, however, somewhat feeble as regards drawing and characterization. Of a slightly later date, yet of considerably inferior quality, is the altarpiece in the church of Mezoldo (to the north of Piazza Brembana), representing St. John the Baptist between SS. Peter and John the Evangelist, and signed "Latantio di Arimino d. Jo. B. (*discipulus Joannis Bellini*) MCCCCV (*sic*)."² A Madonna signed by Lattanzio was some time ago in the hands of Signor M. Guggenheim of Venice, who believes it belongs at present to Prince Liechtenstein. (Cf. Ludwig, *ub. sup.*, pp. 26 *sqq.*) We may inquire whether this picture is identical with the Madonna between SS. John the Baptist and Jerome, inscribed "Lactantius Ariminensis," which in 1871 was in the Costabili collection at Ferrara (see *Catalogo de' quadri . . . nella Galleria Costabili*, No. 36).

² Gaye, *Carteggio*, ii. 71.

* Marco Marziale became in 1493 a member of the Scuola Grande di San Marco at Venice. Afterwards he left that town, and was therefore, in 1505, expelled from the said brotherhood. We may presume that he stayed some time at Cremona, as he is known to have executed pictures for a couple of churches there. Cf. Ludwig, *ub. sup.*, xxvi., Supplement, pp. 34 *sq.*

LATTANZIO DA RIMINI



ST. MARTIN AND OTHER SAINTS.

[Piazza Brembana.]



at San Giobbe in Venice, and look at a Circumcision which Marziale finished in 1499, we shall be convinced that no Venetian was better prepared than he was to accept lessons derived from German art. The composition is not very different from that commonly found in the Venetian school at this time, but the figures are exceedingly hard, and carried out with the most painful want of feeling in the fashion usual to men imperfectly acquainted with the handling of oil colour.¹ As yet, however, Marziale is purely Venetian in technical treatment and in colour. In 1506 he completed a Christ and the Apostles at Emmaus, in which he exhibits unmistakeable change. Though still thoroughly Italian, and as regards the arrangement of his subject a follower of Carpaccio, he displays a northern spirit in the short and heavy mould of the Saviour's head and the addled folds of his drapery. The figure to the left, so finely dressed in its turban by Carpaccio, is turned by Marziale into a negro; the pilgrims on the extreme left are quite German, and recall to our mind creations of Cranach.² But the German air here is mild when compared to that exhibited in a second edition of the same subject executed in 1507, and preserved at the Berlin Museum. The masks here become more essentially transalpine, the

¹ Venice, San Giobbe. The Virgin sits in the middle of the picture with the Infant on her lap, with St. Joseph holding the doves to the left, and a female at her shoulders. To the right Simeon, behind whom are two females and a male. The figure of Simeon and the hand of the saint on the extreme right of the picture are repainted. The hair of St. Joseph is divided into straight parallel ringlets. On a cartello beneath the Virgin one reads: "Pinxit opus Marcus Marcialis Venetus, anno MCCCCLXXXVIII." (Lanzi erroneously reads 1488, ii. 107.)

In the same style, but better, and of an olive tone, is a very precisely drawn panel in the Berlin Museum, No. 49, representing the Virgin, Child, a bishop, St. George, and two other saints, with the enigmatical signature or remnant of a signature as follows: "... pertus maras pinxit." [* The signature should read: "petrus maria pinxit." This is an early work by Pier Maria Pennacchi. See Von Hadeln, in *Monatshefte für Kunstwissenschaft*, iv. 276 sq.]

* The Museo di San Donato at Zara contains an early work by Marziale which is of interest because of the signature, in which the artist states that he is a pupil of Gentile Bellini. The picture represents the Virgin and Child with two saints and a donor; the signature runs: "Marcho Marcial dissipulo de Zent Bellin fecit hoc opus die primo mensis marcii MCCCCLXXXV..." See De Nicola, in *L'Arte*, xi. 386.

² Venice Academy, No. 76. Wood, m. 1'20 by 1'41, signed on a cartello: "Marcus Marcialis Venetus 1506." Note the stiffness and dryness of fold in the drapery; the shadows are high in surface.

drawing harder, the drapery more minute, and detail more intrusive.¹ So far, however, Marziale is not wanting in a certain power. At a late period he fell into an excess of triviality and vulgarity, unsurpassed perhaps in any school; and of this we have fortunately but one example, in the Woman taken in Adultery, long concealed in an hospital at Borgo San Donnino near Parma.²

¹ Berlin Museum, No. 1. Wood, 3 ft. 8½ in. by 4 ft. 6¾ in., from the Solly collection. Signed, "Marchus Marzial Venetus p. MDVII." The catalogue of Dr. Waagen reads the signature erroneously "Marco Marcone," no such person being known in the Venetian or any other school.

* Yet another version of this subject by Marziale is in the James Simon collection in the Kaiser Friedrich Museum at Berlin (S. 6; small panel).

² Parma. This piece was quite lately in the hands of Signor F. Discart in Modena. [* Subsequently it passed into the possession of Herr H. Engländer of Vienna.] It is on canvas, with figures all but life-size (half-lengths). The Saviour stands in the centre between the adulteress, whose hands are bound, and the officer, who shows him the book of the law; in rear are five personages. Nothing more vulgar can be conceived than the faces. The shapes are wooden, the drapery broken, the hands rigid, the flesh of a dull olive tone, yet the outlines are very minute. On the stomach of the adulteress one reads: "Marchus . . . rcialis v. f."

Note at the Mayence Museum, a portrait-bust, No. 216, in a landscape, with the mutilated inscription on the back of the panel: "MCCC . . . XXXX . . . die primo mensis Augusti M. M. f." This little portrait of a man in a black cap and red dress has something of the mixed character of Cima and the Lombards. The last letters of the inscription might point to Marco Marziale.

* The authors notice some other pictures by Marco Marziale in vol. ii., p. 422, n. 2, of the first edition, viz.: "(1) London, National Gallery, No. 803, from San Silvestro of Cremona, where it was executed in 1500 for the patrician Raimondi—having been in the Piccenardi collection near Cremona, and then in the hands of Signor Baslini of Milan. Circumcision. Canvas, tempera, with fourteen figures under life-size, inscribed: "Marcus Martialis Venetus ivssu m^{ci} Equitis et Iurcon. D. Thome R. opus hoc p. an. M^oCCCC^o." The figures are not without severe dignity in the half-Paduan style of Cossa, the Venetian of Carpacciò and Cima, and the Friulan of Giovanni Martini. The ceremony is held at a gilt altar, to the left of which a boy is kneeling, in a chapel with a cupola of gilt mosaics (see Anton Maria Panni's *Distinto rapporto delle dipinture, etc.*, Cremona, 1762, p. 145). (2) Bergamo, Lochis Gallery, No. 158. Wood, oil, half-life. Half-length Virgin and Child with the bust profile of a donor, inscribed: "Marcus Martialis Venetus pingeat MDIII." Here Marziale commingles Venetian and Umbrian art in the fashion of the Vicentine Verla. The blue of the Virgin's mantle is new. (3) Cremona, Piccenardi collection (since in the hands of Signor Baslini at Milan, and purchased, it is said, for the National Gallery). Virgin and Child between SS. John the Baptist, Roch, Peter Martyr, and a bishop. A boy-angel plays an instrument on the step of the throne. Wood, inscribed: "Marcus Martialis Venetus p. MDVII." This picture with full-length figures of life-size was once on the high altar of San Gallo at Cremona (see Panni, *ub. sup.*, p. 124). Here too

MARCO MARZIALE



Hanfstaeigl photo.]

[*National Gallery.*

THE CIRCUMCISION.



Marziale's prototype in this stage of his pictorial existence is an artist of northern education, called Nicolaus de Barbaris, who produced a Woman in Adultery exactly like that of Parma in the Palazzo Alvise Mocenigo at San Samuele of Venice. In raw hardness of colour, paltriness and repulsiveness of faces, and stiffness of drapery, this piece has hardly its equal.¹ That Nicolaus produced it at Venice, if not for the Mocenigo, at least for some Italian family, is probable; that he and Marziale both laboured together is likely; but there is a curious feature to be noticed in connection with his name and the inscription on his picture. He signs "Nicholaus de barbaris fecit," and completes the inscription with a monogram² which in a more complete form is the cognizance of another person of the same clan, respecting whom Continental critics have indulged in endless speculation.³ Jacopo de' Barbari, whose signature and emblem⁴ appear on a panel of 1504 in the Gallery of Augsburg, whose initials and sign authenticate a Head of Christ in the Museum of Weimar, is no doubt identical with Jacomo Barberino Veneziano, of whom the Anonimo relates that he went to Germany

the style is semi-Umbrian and reminiscent of that of Vincenzo Pagani. The figures are wooden and hard, the colours dull and sombre; the drawing incorrect and coarse." This painting is now in the National Gallery, No. 804.—To these we may add a Pietà belonging to Signor B. Crespi of Milan, and a Crucifixion, once in the Castelar collection in the same town, and sold together with the greater part of this collection at Paris in 1870.

¹ Venice, Palazzo Alvise Mocenigo. Panel with straight paltry figures. [* The fate of this work is unknown to the editor. Otto Mündler also saw it in the Mocenigo collection in 1855, and an accurate description of it, based upon his notes, is given in Meyer, *Allgemeines Künstler-Lexikon*, ii. 716. It measures m. 0.78 by m. 0.95.] In this style we note a Virgin and Child in a landscape, attended by SS. Jerome, Catherine, and another saint—a panel once belonging to the family of Capo di Lista, and now No. 24 in the Communal Gallery at Padua. The foreign air of the figures and the mixture of Bellinesque character might make us assign it to Niccolò de' Barbari. The general tone is low, dull, and raw; the colour thick in substance and hard; there is, at the same time, great minuteness of finish in the parts.

* ² From the facsimile of the signature given by Meyer, *loc. cit.*, this appears to be a trident.—We know of only one document relating to Niccolò de' Barbari; it records that he, in 1516, received payment for work done by him in the Abbey of Monte Cassino. See Caravita, *I codici e le arti a Monte Cassino*, iii. 16, n. 1.

³ See Bartsch's *Peintre-graveur*; Passavant's ditto; Harzen in Naumann's *Archiv*, Leipzig, Weigel; and Grimm, *Künstler und Kunstwerke*, vii., viii., Aug. 1865.

⁴ A wand of Mercury.

and Burgundy, and there adopted the art of those countries.¹ He was the colleague of Mabuse in the service of Philip of Burgundy, Bishop of Utrecht,² and excelled as a painter and engraver.³ It is not certain whether he and Jacometto of Venice are one person, the Anonimo having carefully distinguished the works of both.⁴ There is more probability in the assumption that he is the artist alluded to in Dürer's writings as Jacob Walch. In a suppressed part of his dedication to Pirkheimer, in the *Book of Proportion*, Dürer alludes to Jacob Walch as a man who had given him valuable hints in his youth⁵; whilst in a letter to Pirkheimer he states that there are much better men at Venice than "master Jacob," and that the Venetians are

¹ Anonimo, p. 77.

² Geldenhauer (Gerardus Noviomagus), "Vita Phil. Burg." in Freher, *Germanicarum rerum scriptores* (Frankfort, Hannover, 1600-11), iii. 187.

³ For the engravings, see the authorities in that branch above quoted. [* The chief work of reference is now Kristeller, *Engravings and Woodcuts by Jacopo di Barbari*, Berlin, International Chalcographical Society, 1896.] Dürer notices works of his in the gallery of Margaret of Austria at Malines. Campe, *ub. sup.*, p. 135.

* From 1500 to 1508 Jacopo is recorded as working at various courts in Germany (cf. Justi, in *Repertorium*, xxi. 347 sq.). In 1510 we find him as painter to the Archduchess Margaret, Regent of the Netherlands, who the following year, in consideration of the excellent services rendered by him, and of his weakness and great age, granted him a yearly pension of 100 livres for the rest of his life (see Galichon, in *Gazette des Beaux-Arts*, ser. ii., vol. viii., pp. 227 sqq.). This makes it natural to suppose that he was then at least some sixty years old; and it would follow that he was born about 1450. In 1516 he is mentioned as dead (Le Glay, *Correspondance de l'Empereur Maximilien I^{er} et de Marguerite d'Autriche*, ii. 479, 483).

Some years ago the Naples Museum acquired a picture representing a monk seated at a table in the act of demonstrating a geometrical thesis, while behind him to the right is seen a youth. This painting was originally in the collection of the Dukes of Urbino; according to tradition, it represents the famous mathematician Fra Luca Pacioli and Guidobaldo, Duke of Urbino. (See Gronau, in *Rassegna d'arte*, v. 28 sq.) The said picture is signed: "Jacopo Bar. vigennis, p. 1495." One would naturally be inclined to interpret this as "Jacopo de' Barbari, painted at the age of twenty," were it not for the terms in which the pension was assigned to Jacopo in 1511—*i.e.* at a date when our painter, according to the above interpretation, would have been aged only thirty-six.

⁴ Anonimo, p. 77, and pp. 18, 19, 61, 70, 73, 74, 75, 81. Strange that of this Jacometto no trace should have been preserved.

⁵ This has been communicated to us by the kindness of the late keeper of the Leipzig Museum, Herr von Zahn, who recently examined Dürer's MS. in the British Museum, and published the results of his search in *Jahrbücher für Kunstwissenschaft*, Leipzig, 1868.

JACOPO DE' BARBARI



STILL LIFE.

[Munich, Pinakothek.]

JACOPO DE' BARBARI



Alinari photo.]

CHRIST IN BENEDICTION.

[Dresden Gallery.



of his opinion, believing that if Jacob were so great a master he would have stayed at home.¹ There is no doubt, supposing the identity of Walch and Barbari to be conceded, that the opinion of Dürer's friends at Venice is correct. What the Anonimo says of Jacopo's assumption of the German manner applies to the pieces still extant in Germany. The panel at Augsburg,² representing a partridge, two gauntlets, two brassards, and an arrow, signed "Jac^o de Barbari p. 1504," forms the cover to a picture by another hand, and is done with Flemish minuteness. The Christ in the Museum of Weimar, a front face with long locks, though greatly injured by rubbing down and retouching, still appears of German or Flemish type, minutely detailed in the hair and drapery, and of a feeble rosy tone, hatched up with very fine lines in the half-tints. There is not a trace in it of Venetian art.³ But these are not solitary examples of Jacopo's industry; there are some in Paris and in Ratisbon, and others under strange names in the gallery of Dresden.⁴

¹ Campe, *ub. sup.*, pp. 13 *sq.*

² Lately transferred to the Pinakothek at Munich.

³ Weimar Gallery. Panel, 1 foot by 9¼ in. The outlines of the head are all retouched, likewise the hair and curls, except on the right shoulder, where the old surface is preserved. The eyes are restored, so that one sees the old shape beneath the retouches. This head was once in the Praun and Frauenholz collection at Nuremberg (Brulliot, i. 429), and was bought for the Weimar Museum sixty years ago. It has a signature in the upper left-hand corner as follows: "I A D B," and between the A and D the wand of Mercury; but the latter half of the letters is new.

⁴ Dresden Museum, No. 58, wood, 1 ft. 9 in. by 1 ft., representing St. Catherine; and No. 59, canvas, 1 ft. 5¾ in. by 11½ in., representing St. Barbara. No. 57, Christ in Benediction, with a small cross in his left hand, canvas, 2 ft. 2 in. by 1 ft. 7½ in., under the name of Lucas von Leyden, is by the same hand. [* All of these paintings are now restored to Jacopo de' Barbari, as is also No. 59 A, Galatea, which Morelli was the first to claim as a work by our painter (*Die Galerien zu München und Dresden*, p. 257). Another version of the Christ in the act of blessing passed from the Lippmann and Przibram collections into the hands of Madame Goldschmidt of Brussels.]

It has been stated by the owner of a picture with Jacopo's signature in private hands in Paris that Jacopo de' Barbari is the probable author of the St. Jerome in his Study, assigned to Antonello, or Van Eyck, or Memling, or Jacometto, by the Anonimo (pp. 74-5), and now in the Baring collection in London. If so, he must have painted at some period of his life in a different style from that observed in his pictures at Weimar and elsewhere.

* The picture in question (now No. 1418 of the National Gallery) is at present generally accepted as a work by Antonello da Messina.

The paintings at Paris alluded to by the authors are presumably a signed Virgin and Child between SS. John the Baptist and Anthony the Abbot, once in the collection of M. E. Galichon (reproduced in *Gazette des Beaux-Arts*, ser. i., vol. ii., pl. facing p. 318), and a Still-life (a mandolin in its case, a wine-glass, and a large bluebottle-fly), which belonged to Mr. Otto Mündler (see his article in *Zeitschrift für bildende Kunst*, ser. i., vol. iv., p. 163; Mündler sale, Paris, Nov. 30, 1871, No. 3). Both of these pictures are no longer traceable.

The painting which, when the first edition of the present work was published, was the property of Herr Kratz of Ratisbon, has since found its way to the Weber collection at Hamburg (No. 26). It represents a scene which was a favourite subject with German painters of the sixteenth century—an old man caressing a girl. The style is very like that of the Christ at Dresden. The panel is signed: "Ja. d. Barbari MDIII"; beneath is the wand of Mercury.

Other extant works by Jacopo de' Barbari are a *Sacra Conversazione* in the Berlin Museum (No. 26 A) and an exquisite little picture of a falcon in the Layard collection at Venice.

Morelli (*ub. sup.*, pp. 258, 260 *sqq.*) ascribes to Jacopo de' Barbari, among other works, the portrait of a youth in the Hofmuseum at Vienna (No. 22), the frescoes decorating the tomb of the Senator Onigo in San Niccolò at Treviso, and two portraits in the Galleria Lochis at Bergamo (Nos. 147, 148). But the correctness of these attributions is a much debated question.

Both from the pictures and the engravings of Jacopo de' Barbari it is evident that he owes much to the Vivarini.

CHAPTER X

CIMA AND OTHER BELLINESQUES

GIOVANNI BATTISTA of Conegliano, known in his own time as "il Conegliano," and born in the beautiful city of Friuli, which stands on the banks of the Livenza, wandered to Venice in search of teachers or patrons, and earned for himself a well-deserved celebrity as a composer of sacred subjects.¹ Deeply attached, like most mountaineers, to his native place, he prided himself on nothing more than that he was its genuine child and citizen; and, as he rarely lost an opportunity of introducing into landscape distances the charming hills and vales in which his youth had been spent, he was called in the seventeenth and following centuries by no other name than Cima da Conegliano.² It was the fashion from the earliest times to adorn houses and public buildings in the towns of the Trevisan Marches with figures and friezes, which gaily subdued the glare of white stones and plaster; and amongst rude decorations of this kind at Conegliano we notice a slender

¹ He always calls himself "Coneglianensis" in his pictures, and is only known to Vasari, the Anonimo, and Sansovino as Giovanni Battista da Conegliano. Boschini (*Le Ric. Min.*, Pref. p. 9) is one of the first to call him Cima, saying with a pun that he is "appunti di Cima, come si suol dire." [* See *postea*, n. 2]

² As a matter of fact the artist did occasionally sign himself "Cima" (cf. *postea*, p. 245, n. 1 and 3). Don Vincenzo Botteon has shown that this is an abbreviation of *cimatore*—i.e. cloth-dresser—a word used to describe the profession followed by Cima's ancestors (see Botteon and Aliprandi, *Ricerche intorno alla vita e alle opere di Giambattista Cima*, pp. 26 *sqq.*). Even our painter in the earliest documents concerning him is called "Johannes Cimator." His name was first put down in the lists of the tax-paying citizens of Conegliano at some date between March 1, 1473, and March 1, 1474; and thus, in accordance with Venetian law, he must at that time have completed the fourteenth year of his age. It seems therefore reasonable to conclude that he was born in 1459 or 1460. Cf. Botteon and Aliprandi, *ib. sup.*, p. 31.

neatness and regularity in delineations of the human shape, and a reddish tinge of flesh, familiar to Cima. Yet Cima's productions have little else to remind us of local influences, and we are at a loss to name an artist in Friuli to whom he owes any marked feature of his style. When he executed a Madonna between two Saints for San Bartolommeo of Vicenza in 1489 he was still wedded to the old system of tempera, but as a painter in that medium his finish was cold, blended, and very careful; his figures are of good proportions, agreeable form, and firm outline, and his drapery, though angular, is appropriately cast. He balances the contrasts in dresses or in accessories according to correct laws of harmony; but though his manner reveals something of the Venetians, it is not absolutely that of Giovanni Bellini.¹

Having settled at Venice,² Cima soon perceived the necessity for acquiring the trick of oils, and when commissioned by the friars of the Madonna dell'Orto to compose for them a Glory of St. John the Baptist, he undertook to paint the panel in the new method. But even here his figures have little more than good proportions, their scanty development reminding us of the Friulan in its cornered dryness, just as the landscape and background of ruined architecture recall familiar bits by the great masters of the hill country, Pellegrino of San Daniele and

¹ Vicenza Gallery. This picture was taken from San Bartolommeo of Vicenza (Mosca, *Guida di Vicenza*, *ub. sup.*, p. 7) to the Municipal Gallery of the town. It is a tempera on canvas, with figures three-fourths the size of life, signed on the step of the throne: "Joānes b̄ptista de Conegliano fecit 1489, adī p^o māzo." The Virgin is enthroned before an arched bower fronted with marbles overshadowed with vine. At her sides stand SS. James and Jerome. The surface of flesh in the standing Infant and the red tunic of the Virgin are scaled in some places.

* An *ancona* in the parish church of Olera near Bergamo is now generally held to be an early work of Cima; to judge by its style it seems probable that it was executed even before the picture at Vicenza (see R. Burckhardt, *Cima da Conegliano*, pp. 125 *sqq.*). The authors ascribe the Olera altarpiece to Francesco da Santa Croce, though admitting that it is reminiscent of Cima (cf. *postea*, iii. 443, n. 1). This work, and especially the picture of 1489, are closely allied in style to Bartolommeo Montagna. We may therefore agree with Dr. Burckhardt (*ub. sup.*, pp. 131 *sqq.*) in inferring that this painter was the first noteworthy master of Cima.

² In 1489 Cima continues to be mentioned in the lists of the citizens of Conegliano. In December, 1492, he is for the first time recorded as being in Venice. Botteon and Aliprandi, *ub. sup.*, pp. 32, 212.

CIMA DA CONEGLIANO



Alinari photo.]

THE VIRGIN AND CHILD WITH SAINTS.

[*Vicenza, Museo Civico.*



Pordenone. Technically too the treatment is imperfect and raw, the tone darkly shadowed and of a dusky olive, without the fusion or the finish which we expect from Cima.¹

Before 1492, we may conjecture, he had finished the Pietà at the Venice Academy, in which a more masculine development and greater freedom of action in nude are combined with deeper thought in distribution and a more vigorous treatment of oil-colour than had previously been attained.² The rapidity of his progress, however, is best revealed in the grand altarpiece of the Virgin and Child with Saints ordered in 1492 for a brotherhood at Conegliano, and the Baptism of Christ completed for the high altar of San Giovanni in Bragora at Venice in 1494. Whilst in 1489 we still perceive him clinging to reminiscences of his own land, he is now more decidedly Venetian. In the background of his picture at Conegliano, models of architecture and ornament are taken from the cupola chapels of San Marco, the Virgin's head is of a regular Bellinesque type, and the angels playing at the foot of the throne seem inspired from those of Giovanni Bellini.³ If, as regards colour, the brightness

¹ Venice, Madonna dell'Orto. This altarpiece is noticed by all the Venetian guides as adorning the church of the Madonna dell'Orto. Wood, oil, m. 3'05 by 2'05. It has been engraved in Zanotto (*Pin. Ven.*, fasc. 14), and represents the Baptist on a pedestal attended by SS. Peter, Mark, Jerome, and Paul in a ruined portico. The surface is injured by abrasion. [* Dr. Burckhardt (*ib. sup.*, p. 22) gives convincing reasons for assuming that this picture was executed later than the Madonna and Saints at Conegliano (1493), and earlier than the Baptism of Christ at San Giovanni in Bragora (1494).]

² Venice Academy, No. 604, from the Renier collection. Wood, oil, m. 0'70 by 1'13, signed on the stone sepulchre: "Joannes baptista Coneglianensis opus." Nicodemus supports the body of Christ, whilst the Virgin and St. John hold the arms, and the two Marys look on. The tints of flesh are still sombre, and the shadows of high surface.

³ Conegliano Duomo. This altarpiece is on the wall to the left of the high altar (wood, oil, figures life-size, split in two places, threatening to scale in many parts, and repainted in the shadows throughout); signed on a cartello on the throne-step: "Clarissimi ac equestris ordinis viri francisci quadrivij ductu auspicio hec conspiciis . . . Joanne . . . ambobus pie . . . fraterni . . . pre . ect . . . MCCC . . . Joa . . . pte . . . sis . . . op . . ." Federici says the date was 1493; but the Commentators of Vasari (iii. 664) state that it is 1492, and that the archives of the Duomo contain memoranda according to which the price paid to the artist was £416 12s. of Venice. [* This picture was originally dated 1493, in which year it was ordered and executed. Botteon, *ib. sup.*, pp. 195 *sqq.*] The angel to the right looking up is reminiscent of one of Bellini's in the altarpiece which was burnt at SS. Giovanni e Paolo in Venice. The head of St. Catherine is ruined.

of the original surface has been lost, and time thus deprives us of an indispensable charm, we shall make up the loss by turning to the Baptism, where, in spite of abrasion, a beautiful brownish glow still overspreads the panel. As if rivalling Bellini, who treats the same theme at Vicenza,¹ Cima here shows us the Saviour in a rill, fronting the spectator, but turning, with melancholy tenderness, towards the Baptist who, standing on the bank above, and thrown into strong shadow, pours water from a cup on his head; three angels to the left holding the red tunic and blue mantle. Behind the Saviour is the river from which the rill is fed, flowing from a distant and not very high range of mountains; on the left the lofty rock, Cima of Conegliano with its castle and defences, and a tree with autumn leaves breaking the rugged line of stone, and the serene air of the sky peopled with winged cherubs. Without the simplicity or taste for colour of Bellini as a landscapist, Cima surpasses his contemporary in this instance in variety of outline and contrast of water and hills. He is very masterly in producing strong effect by light and shade. He gives to his forms such metallic precision and hardness of polish, that he recalls Antonello da Messina, and he has his own peculiarity in a formal method of twisting hair into curly locks. His painting differs alike from Bellini's in feeling and in technical treatment. The difficult art of breaking up tones and varying surfaces by partial glazes is foreign to his habits and unsuited to his nature. He leaves those difficulties to be dealt with and overcome by Giorgione and Titian, and thus sacrifices a great element in the production of flexible and tenderly modelled flesh; but he has a clear ringing enamel of surface which has its attraction.²

* ¹ Bellini's picture of the Baptism was executed several years later than Cima's; it was Bellini who was the imitator in this case.

² Venice, San Giovanni in Bragora. This noble picture was painted, as is proved by records, at San Giovanni in Bragora, by Giovanni Battista da Conegliano in 1494 (*Mem. sulla chiesa di San Giovanni in Bragora, ub. sup.*, p. 27). Wood, oil. On a slip of paper curling out of the foreground are remnants of an illegible inscription; the surface here and there, especially on the right-hand foreground, greatly rubbed down. Twice was this subject painted by Cima, once here, once in the church of the Carità, where SS. Paul, James, Augustine, and Jerome formed part of the picture. This last example, now missing, is noticed in Boschini (*Le Ric. Min.*, Sest. di D. Duro, p. 34) and Sansovino (*Ven., ub. sup.*, p. 36), and ascribed to Bellini by Ridolfi (*Marav.*, i. 88).

From this time forward, with but slight variations, the art of Cima preserved considerable uniformity. Lustre and blended nature of tint, and forcible contrasts of light and shade, most distinguish him from the Venetians, and might suggest a Lombard influence, but that the true cause of these peculiarities may, we believe, be found in Antonello da Messina.

Compared with other painters of the close of the fifteenth century, Cima takes a place by Giovanni Bellini's side, similar to that held by Francia in respect to Perugino. Francia's impasto was more solid, his flesh was more metallic, clear, and glowing than Vannucci's, but his feeling and expression were less subtle. Cima has not the largeness or breadth of shape in figures, nor the fibre of the colourist, which belong to Bellini. He never attempts subjects, and in this as in other respects he stands at the very opposite pole from Carpaccio; but, like Francia, his favourite theme is the Madonna with or without saints, to whom he gives a very agreeable and calm contentment. What he lacks in grandeur is compensated by staid and dignified simplicity. His control over himself almost equals that of Gentile, and he never falls into any extreme. As a delineator of the human frame, he has the necessary anatomical acquirements; in drapery he is conscious of the inner form, though his clearness frequently leads to strain and angularity of fold.¹ He has in his limited walk all that is required to make him a worthy rival of the best Venetian artists before the rise of the sixteenth century.

We have seen him in his prime as regards finish, effect, and glow of even tone in 1494.² He continued on the same level in a considerable number of minor pieces, of which the most authentic, if not the most attractive, are the Virgin and Child of

We miss an important work of 1497, an Adoration of the Shepherds with San Lorenzo Giustiniani, mentioned by Boschini (*Le Ric. Min.*, Sest. della Croce, p. 61), Ridolfi (*Marav.*, i. 101), and Sansovino (*Ven. Descr.*, p. 240).

*¹ It must also be acknowledged that Cima has considerable talent as a designer.

*² In 1495 Cima completed a triptych for the chapel of the silk-weavers in the church of Santa Maria dei Crocicchieri at Venice; it represented the Annunciation between SS. Mark and Sebastian. The central compartment is now in the Hermitage at St. Petersburg (No. 1675); the two Saints were at one time the property of Sir Charles Eastlake, and passed subsequently into the collection of Dr. L. Mond, who bequeathed them to the National Gallery.

1496, in Santa Maria delle Grazie at Gemona,¹ and the Madonna in the gallery of Bologna.² In 1502 the altarpiece was finished in which he represents St. Constantine and St. Helen at San Giovanni in Bragora, one of those brown-enamelled pictures which characterize the earlier phase of his career³; in 1504 he completed the Incredulity of St. Thomas for the hospital of Portogruaro, on which all his power was expended, giving a mild agreeable air to the Saviour, an expressive face to St. Thomas, and dignified mien to the surrounding apostles.⁴ As Venetian art grew bolder and the first years of the century sped away, Cima too became more free, adding richness to his tints, force to his shadows, effect to his distances, and animation to his figures.

¹ Gemona, half-lengths. Wood, oil, figures one-quarter of life; distance, sky and landscape; inscribed on a scrip to the right: "Joannis baptista Coneglianensis opus 1496, ad primo Avosto." This small panel is much injured and discoloured, the only genuine bit that remains being the head and part of the body of the Child.

² Bologna, No. 61. Wood, oil, arched, figures half the size of life. The Virgin, half-length, holds the Child erect in profile on a parapet; distance, landscape and sky; above, the Eternal and two angels; inscribed: "Joannis baptiste Coneglianensis opus." Originally painted for the sacristy of San Giovanni in Monte of Bologna (Zanotto, *Pinac. dell' Accad. Ven.*, fasc. 16), it is a pleasant specimen of Cima's simple study of nature under the Bellinesque influence. The colour is clear and well fused.

* In the Chiesa del SS. Crocifisso at Miglionico (in the Basilicata) there is a large altarpiece by Cima, representing the Virgin and Child with Saints, and signed: "Joanes Baptista p. 1499." See Wackernagel, in *L'Arte*, x. 372 *sqq.*

³ The following memorandum in the records of San Giovanni in Bragora refers to this piece: "1502, 31 Marzo; Maestro Zan Batt. da Coneglian depentor col quale fu fatto mercato per l. 28 in tutto, che debbe far una palla per il legno della Croce con una Croce, c. S. Elena, e Constantin, et a basso in tre quadri l'invention della Croce." (*Mem.*, *ub. sup.*, p. 27.) [* The date of this record is 1501. The payments continue until 1503; but a document of 1746 states that this work was finished in 1502. Botteon, *ub. sup.*, pp. 210 *sqq.*] At a very early period the predella was transferred to B. Vivarini's Virgin, Child, and Saints of 1478 in the same church (see *antea*, p. 45, n. 1). [* It has lately returned to its original place.] The chief panel, with half life-size figures, has been engraved by Zanotto (*Pinac. Ven.*, fasc. 30).

⁴ Portogruaro. This is a large altarpiece, inscribed: "Joannis Baptistæ Conegliāsis opus 1504 al t̃po di mō agnolo et Zamo operaio . . . fu fatta questa tavola." Much injured and ill restored, this piece is scaling in many places, and some heads are dimmed by repainting. The scene is laid in a room with a panelled ceiling, and two arched windows looking out on a landscape. [* This picture is now in the National Gallery (No. 816). It was ordered in 1497 for an altar in San Francesco at Portogruaro. Cf. Botteon, *ub. sup.*, p. 98.]



Alinari photo.

THE NATIVITY.

[Venice, Santa Maria del Carmine.]



In this vein he completed for the Carmine of Venice a Nativity in which the Virgin kneels by the manger attended by the angel and Tobias, at the base of a picturesque and precipitous bank, whilst St. Joseph introduces the shepherds in presence of St. Helen and St. Catherine. He gives to this lively scene a prettier landscape than he had ever done before, and effects of shadow that are but the forerunners of more perfect ones in altarpieces at Parma.¹ There, indeed, he concentrated all the talent with which he had been gifted, and it is impossible to find a more important example of his skill than the Virgin and Child between St. Michael and St. Andrew, in the public gallery of that city.² For many years, during which this beautiful work formed the centre of attraction in the Sanvitale collection, it was considered a masterpiece of Leonardo da Vinci, and as such was praised by the serious Amoretti and the enthusiastic Rio. It remarkably displays the power of Cima in casting broad shadows over large masses of a ruined classic temple, the Virgin resting on a stone, with the Child near her on a broken pillar; as they both sit there and St. Andrew stands close by with his cross on his shoulder, she helps the Child's right hand to the gesture of benediction, and St. Michael, to the left, weighs souls in a pair of scales. A smiling landscape closes the distance, and white clouds float clear over a blue sky. Such a graceful thought as is here embodied is rare in Cima, who also reveals increased ability in the natural presentation of figures. As a sun effect, in which the principal group is relieved against the dark blocks of masonry behind it, the picture is a model of just balance in contrasts. The architecture and its perspective are alike correct; the tone is of a red enamel, and if anything too cold and smooth in its finish. More kindly, if not as powerful, and for Cima of a pure and elegant feeling, is the second great altarpiece executed for the cathedral at

¹ Venice, Carmine. Wood, engraved in Zanotto (*Pinac. Ven.*, fasc. 13), signed in a cartello below the manger: "Joañes . . . st . . . Coneglanesis opus." This piece is damaged by restoring. [* It was probably executed in or shortly before 1509. See Burckhardt, *ub. sup.*, p. 66, n. 1.]

² Gallery of Parma, No. 361. Wood, figures two-thirds of life-size, well preserved, with, of old, the forged signature: "Lionardo Vinci, 1492." See Amoretti, *Mem. Stor. di L. Vi.*, Svo, Milan, 1804, p. 41. [* Formerly in SS. Annunziata at Parma.]

Parma.¹ In front of a semidome, in the vaulting of which we see the Eternal as he appears in the gilded mosaic tribunes of the older Christian churches, the Virgin enthroned lays her right hand on the head of St. Damian, who prays near her with inspired glance. The Child on her knee turns in the opposite direction to bless St. Apollonia; and at the sides St. Cosmo and St. John, St. Catherine and St. Paul, look on in pious meditation, a single angel at the foot of the throne pausing with the viol at his throat. Cima perfectly displays on this occasion the art of distributing his personages with appropriate action, and of mixing light and shade with judicious effect. Some heads keep their places most admirably, though fully out of light; shadows are projected with uncommon skill without altering the character of subdued tone that overspreads the whole picture; and there is such soft harmony in colours which singly are uniform and unbroken, that we are surprised at the happy effect attained by such means. Nothing more delicate than the silvery hue of the flesh; nothing more brilliant than the polish of surfaces laid on with half impasto and almost free from glazes. We might add to this list of Parmese pictures the Virgin and Child between Saints transferred to the Louvre from San Domenico of Parma,² and the Pietà of the Modena Gallery executed for Alberto Pio of Carpi, a known admirer of the works of Cima.³

Great activity now seems to take possession of the painter. Without losing anything of his finish he completes in succession an extraordinary number of large and important panels: the

¹ Gallery of Parma, No. 36 o. Wood, oil, figures two-thirds of life-size, inscribed on a cartello at the side of the angel: "Joannis baptiste Coniānsis opus."

² Louvre, No. 1259. Wood, arched, m. 1·70 by 1·10. The Virgin holds the Infant on her knee, and he receives the homage of St. John the Baptist and the Magdalen. On the base of the throne are the words: "Joannis Bapt. Coneglaneso opus." (See Mündler, *Essai d'une Analyse*, *ub. sup.*, p. 60.) The surface has been rubbed down in cleaning.

³ Modena Gallery, No. 470. Wood, m. 1·34 by 1·07. St. John kneels (right) and supports the head, whilst Nicodemus holds the frame and the fainting Virgin the left arm of Christ. The Marys attend the Virgin, and to the right and left are SS. Bernardino and Francis. We agree with the Marquis Campori in thinking this the picture described in San Niccolò of Carpi by Pozzoli, author of the *Cronaca di Carpi* (1624). (See Campori, *Gli Artisti*, etc., *ub. sup.*, p. 153.) There is some formality in the arrangement of this piece, but the Saviour is well shaped, the drawing is generally careful, the modelling and contrast of light and shade correct. The surface has been restored, and now threatens to scale.

St. Peter Martyr of the Brera, which Vasari saw in the monastery of the Corpus Domini at Venice, and thought alone of all Cima's creations worthy of mention; ¹ the powerful St. Jerome Penitent,² and a fine Glory of St. Peter in the same gallery in which we admire alike depth, brilliancy, and gloss,³ a St. Catherine of elegant stature belonging to the Marquis of Hertford,⁴ and St. Sebastian and St. Roch, the property of Sir Anthony Stirling.⁵ Varying these we have a series of half-length Virgins with the Child, differing in value or in charm, according to the period of

¹ Brera, No. 176. St. Peter stands erect on a pedestal in an arched cloister between SS. Nicholas and Augustine (wood, m. 3.30 by 2.16). An angel plays the violoncello at the foot of the pedestal, on the border of which the remnants of the painter's signature are yet visible. In the distance is a splendid landscape. The St. Nicholas especially is of a severe dignified type. (See Vasari, iii. 645; Boschini, *Le Ric. Min.*, S. di C. Reg., p. 71; Sansovino, *Ven. Descr.*, p. 174.) [* This picture is signed "Juanis Battista Cima Coneglianis." It was executed about 1506. Burckhardt, *ub. sup.*, p. 57, n. 2.]

² Brera, No. 219. Wood, m. 0.37 by 0.30; under the name of Basaiti, but by Cima in his prime; the drawing being firm, the enamel glossy, the landscape minute after Antonello's fashion, the flesh warm and brown. [* This picture is now officially ascribed to Cima.]

³ Brera, No. 174. Wood, m. 1.56 by 1.46. St. Peter enthroned between SS. Paul and John the Baptist, an angel playing a lute at the foot of the pedestal, on the border of which: "Johannes Baptista Coneglianensis fecit." [* All that can be made out of the signature is "Joannes Baptist . . . Cima . . ." This is one of Cima's last works, and was completed in 1516. Burckhardt, *ub. sup.*, p. 78, n. 2.]

In the same collection we have small panels, Nos. 217 and 218, in each of which two couples of saints are set; part, perhaps, of a predella to a lost altarpiece, originally in San Girolamo at Venice (Boschini, *Le Ric. Min.*, Sest. di C. Reg., p. 42; Sansovino, *Ven. Descr.*, p. 176). The art is that of Cima, with some damage attributable to restoring. No. 195, the Virgin and Child, has not the full vigour of the master's best time, but is injured by restoring. No. 220, assigned to Carpaccio, is a triptych undoubtedly by Cima. (See *antea* in Carpaccio.)

⁴ Marquis of Hertford's collection, No. 197. [* Now Wallace Collection, No. 122.] Wood, 4 ft. 11½ in. by 2 ft. 5½ in., signed on the pedestal on which the saint stands: "Joanis baptiste Coneglianensis opus." Through the peristyle in which the saint stands with her palm, wheel, and crown, a beautiful landscape. This is a fine Cima of the strong stamp of 1502, the flesh slightly retouched.

⁵ London, Sir A. Stirling. Wood, half life-size. St. Roch, a vulgar mask; St. Sebastian, a good nude. Both, and the Virgin and Child between SS. Francis and Anthony in a lunette, of the same period and character as the immediately foregoing. [* This lunette belongs at present to Mrs. J. E. Taylor of London, while the two figures of saints have been acquired by the Gallery at Strassburg (Nos. 220, 219). Subsequent research has shown how right the authors were in grouping the four last-mentioned pictures together: they are now proved originally to have formed an altarpiece in the church of San Rocco at Mestre. Burckhardt, *ub. sup.*, p. 39.]

their execution, or the state of their preservation. A peasant face of kindly nature, with a peasant child to match, are special features in that of 1508 at Santa Maria della Consolazione in Este.¹ Of a more select type, but of hard reddish tinge, a similar one in the Casa Fabris at Conegliano.² More pleasing in tone and of beautiful gloss is one at the National Gallery, in which the Child stands erect on the Virgin's knees;³ but most graceful and agreeable in movement is another in that gallery in which the Infant neatly turns its head and strides forward in a charming momentary action.⁴ Here we have the clear silvery colour, with grey shadows, which distinguishes the same subject in a different form at the palace of Prince Napoleon in Paris,⁵ a pretty example of a clear and very attractive brightness, full of feeling in the melancholy but affectionate glance of the Virgin, and peculiarly Bellinesque in its drapery. Bellinesque likewise, but of large proportions and shape in the figures, is the injured

¹ Este. Wood, all but life-size, inscribed on the screen at the base of the picture: "Joannis baptiste Coneglianensis opus 1508." [* The date is really 1504.] The Child, on the Virgin's lap, holds the hem of her bodice. Through an opening at the left side of a dark green wall is the usual landscape. The colour here is raw, and the forms are a little short; preservation perfect.

² Casa Fabris. Wood, all but life-size. [* This picture is now in the collection of Mr. Quincy Shaw at Boston.]

Note that in Casa Gera at Conegliano there is a St. Michael assigned to Cima and not by him. (See *antea* in Diana.)

In the Communal Gallery of Rovigo, under No. 106, is a Virgin and Child, panel, half-life, called Cima. It was originally in the episcopal palace (Bartoli, *Pitt. di Rovigo, ub. sup.*, p. 164). The Virgin, in a marble seat, holds a book. Repainted, cleaned, and stippled up afresh, this piece seems rather a work of Basaiti or Previtali than of Cima.

Bartoli mentions further two pictures by Cima, now missing: a Marriage of St. Catherine in Casa Ferrari, and a Virgin and Child in Casa Silvestri, at Rovigo. (*Ib.*, pp. 232, 259.)

³ National Gallery, No. 124. Wood, 1 ft. 8½ in. by 1 ft. 5 in. The Virgin sits in a marble seat; distance, a landscape; signed: "Joanes baptiste Conegla" p. 2. The style is of the time of the picture belonging to Sir A. Stirling, well preserved, and of fine strong enamelled tone; formerly in Powerscourt Castle, afterwards belonging to Mr. W. Coningham, M.P., and M. Beaucousin in Paris. The Child holds a bullfinch.

⁴ National Gallery, No. 300. Wood, 2 ft. 3 in. by 1 ft. 10½ in., inscribed: "Joannes Baptista p." Well preserved.

⁵ Formerly in the Minghetti and Zambeccari Galleries at Bologna, inscribed on the parapet: "Joannis baptiste Coneglianensis." Wood, half life-size. The extremities here are defective. [* Now in the collection of Lady Wantage at Lockinge House, Berks.]

CIMA DA CONEGLIANO



Alinari photo.]

THE INCRECULITY OF ST. THOMAS.

[*Venice Academy.*

I. 246]

specimen in the Staedel Museum at Frankfort-on-the-Main.¹ But space would be wasted in attempting to enumerate all the panels in which Cima represented or is supposed to have represented this familiar subject.² Amongst the more important things which he did at Venice in the first years of the sixteenth century, we may find superior interest in the Incredulity of St. Thomas, a composition of three figures once in the school of the Masons at Venice, a cold and somewhat stiff creation, but combining great strength of colour and purity of outline with powerful effect.³ This combination of silvery light with cold treatment is to be found in the Angel and Tobias between two Saints, at the Badia or church della Misericordia in Venice.⁴ In another phase, in which Bellinesque repose is united to expanded form, we have the large Madonna with attendants which stood in the church of the Carità before it came into the Academy at Venice⁵; and

¹ Staedel Museum, No. 39. Wood, 2 ft. 1 in. by 1 ft. 10 in., inscribed in an unfolded scrip: "Joanis baptist. Conegliens"; the Virgin in full drapery in front of a green curtain, the Child a little puffy.

² Berlin Museum, No. 17. Wood, 2 ft. by 1 ft. 8 in., signed: "Jovannes Baptista Con^{te}"; a very pretty and genuine replica of No. 642 at the National Gallery, injured in the flesh, water, and sky.

Leuchtenberg collection at St. Petersburg. [* Now collection of Prince Kotchoubey, St. Petersburg.] Wood. Repetition of No. 300 at the National Gallery by an assistant of Cima, *e.g.* Pasqualino. A replica of this again is No. 597 in the Venice Academy, a picture of hard red tone and wiry outline unlike Cima's.

Akin to the Madonna of Prince Napoleon, we have a similar one called Cima in the Manfrini Palace at Venice. No. 239, wood. The Virgin here has her hand on the Child's head, not on his shoulder. Ruder treatment, more broken drapery, and colour more opaque than Cima's, proclaim the presence of a copyist here, who may be Pasqualino. [* The Manfrini collection is now dispersed.]

³ Venice Academy, No. 611. Wood, m. 2.08 by 1.40. The frame of the Saviour is cold from cleaning and retouching. (See the engraving in Zanotto, *Pinac. dell'Accad. Ven.*, fasc. 16). The figures are very cleanly detached from the distance. The figure to the right of the Saviour is St. Magnus.

⁴ Venice. Wood, figures half life-size, signed on a scroll: "Joannis baptiste Conegliani opus." The scene is a landscape of cold tone, but this may be owing to the bad condition of the piece, split horizontally in two places and scaling (See the engraving in Zanotto, *Pinac. Ven.*, fasc. 1.) [* Now in the Academy at Venice, No. 592.]

⁵ Venice Academy, No. 36. Wood, m. 4.09 by 2.09, Virgin and Child between SS. Sebastian, George, Nicholas, Catherine, and Lucy; originally in the church of the Carità. (See Boschini, *Le Ric. Min.*, S. di D. Duro, p. 35, who calls it by mistake Bellini; Zanetti, *Pitt. Ven.*, p. 60; Sansovino, *Ven. Descr.*, p. 266; and, above all, Anonimo, p. 86.) This picture has unfortunately suffered from restoring. It is engraved in Zanotto (*Pinac. dell'Accad. Ven.*, fasc. 37). [* This picture

SS. Sebastian and Mark in the collection of the late Sir Charles Eastlake.¹

Following Cima's works into distant places where the taste of collectors has taken them, we shall bring a goodly list together if we mention only those that are of most importance. There is a small Madonna between the Baptist and St. Catherine, in which the Infant may be seen taking the cross from the former and holding the mystic ring in readiness for the latter; it belongs to Mr. Watts Russell, and was exhibited at Manchester.² Another picture of this class is the Virgin and Child between SS. John the Baptist and Paul in the Venice Academy,³ a panel unlike some in this repository which betray the employment of Girolamo of Udine or other followers of Cima's manner.⁴

was ordered by Giorgio Dragan, and was most likely executed in 1496 or 1497. See Burckhardt, *ub. sup.*, pp. 139 *sqq.*, and Wackernagel, *ub. sup.*, pp. 273 *sq.*

¹ Wood, St. Sebastian, 3 ft. 2½ in. by 1 ft. 3½ in.; St. Mark, 3 ft. 4 in. by 1 ft. 1¾ in., in niches. These are amiable, softly coloured figures, recalling Bellini more than usual. They may have been originally at the Gesuiti or Crociferi at Venice, where there once stood an Annunciation between the two saints above named and a missing Virgin and Child between SS. John and Benedict. (See Boschini, *Le Ric. Min.*, S. di C. Reg., pp. 11 and 15; Sansovino, *Ven. Descr.*, p. 169.) [* For the Annunciation between SS. Mark and Sebastian see *antea*, p. 241, n. 2.] In the same church Federici notices a St. Lanfranco (?) with other saints of which we know nothing (*Mem.*, i. 223).

² No. 198 at Manchester. Wood, 3 ft. 1 in. long by 2 ft. high, inscribed on a cartello: "Joannis bapti. Coneglianensis op." Half-lengths; distance, sky.

³ Venice Academy, No. 603. Wood, m. 0·80 high by 1·18. Half-lengths, recalling Bellini, but deprived of freshness by abrasion and retouching. The Virgin here holds the Infant erect on a parapet; distance, sky.

⁴ Venice Academy, No. 167, Justice, m. 1·85 by 0·84; No. 165, Temperance, same size; both from the justice-hall of one of the Venetian tribunals, are called Cima, and have some of his character mixed with features peculiar to Carpaccio. [* Cf. *postea*, p. 251, n. 4.] It is the same mixture that may be discerned in a Coronation (*antea*, p. 214, n. 2) at SS. Giovanni e Paolo of Venice, assigned to Carpaccio and Girolamo, or Giovanni da Udine. In the same spirit as the Temperance and Justice are, Venice Academy, No. 532, the Angel annunciate, and No. 562 (Cat. of 1867), the Virgin annunciate, under the name of Pellegrino da Udine, the writer of the catalogue having transferred to 562 the signature "Pellegrinus faciebat" (really existing on No. 563, the Annunciation). This Angel and Virgin annunciate which the catalogue, following out its mistake, supposes to have come from the shoemakers' school at Udine (erroneous allusion again to Pellegrino's Annunciation), were, as Zanotto informs us (*Guida di Ven.*, p. 563), in San Francesco of Conegliano. But for the name of Cima we should not recognize it. [* The statement regarding the signature is corrected in the current catalogue of the Venice gallery, where the Angel and the Virgin are numbered 148 and 150 respectively. These paintings formed originally part of

In the church of Sant'Anna at Capo d'Istria, the travelled amateur may see a very large altarpiece with Cima's name, devoted principally to the representation of the Virgin and Saints, and so feeble in execution that it foreshadows the coming of Girolamo da Santa Croce.¹ A brighter and clearer creation in the graceful phase of Cima's art is the Virgin and Child at the foot of a tree between SS. Jerome and Louis, now in the Imperial Gallery at Vienna, and previously in Santa Chiara of Murano.² From the church of San Michele di Murano is the Virgin with the Child and Saints in the Museum of Berlin,³ a gallery in which we shall also find a

the shutters of the organ at San Francesco of Conegliano, as did probably also the figures of SS. John the Baptist and Thaddæus in the Imperial Gallery at Vienna (Nos. 209 and 211). See Fogolari, in *Bollettino d'Arte*, ii. 163. The Annunciation is now numbered 151.] Venice Academy, No. 623. St. Christopher, from the school of the Mercanti at Venice, a fragment of a large altarpiece mentioned by Boschini (*Le Ric. Min.*, Sest. di C. Reg., pp. 37-8), and comprising the SS. Sebastian, Louis, John the Baptist, Jerome, Nicholas, and James.

¹ Capo d'Istria. The centre, arched, represents the Virgin adoring the Child on her lap, five angels in flight about her head, two at her feet playing instruments; in the sides, in niches, SS. Mary Magdalen, Anna, Joachim, and Catherine. In an upper course, half-lengths of SS. Chiara, Francis, Jerome, and Nazarius (protector of Capo d'Istria). On a scrip at the foot of the Virgin's throne are remains of an inscription, of which "Joānes bapti . . ." is all that is legible. The figures are half life-size, the flesh of a yellowish uniform tint. The blues are injured. [* Cima received the commission for this altarpiece in 1513. Burckhardt, *ub. sup.*, p. 73, n. 1.]

² Vienna, Imperial Gallery, No. 56. Wood, arched, 6 ft. 8 in. by 4 ft. 4 in., inscribed: "Joa. Bapt. Conegl." In the distance the castle of San Salvatore of Colalto, and in the middle distance St. Joseph. Originally in Santa Chiara (see all the guides, and Ridolfi and Zanetti). The flesh is much injured. [* This is a comparatively early work of Cima, having probably been executed about 1496. See Burckhardt, *ub. sup.*, p. 32.] In this church was, according to Zanetti (*Pitt. Ven.*, p. 63), an Annunciation by Cima, called by Boschini (*Le Ric. Min.*, Sest. della Croce, p. 39) a school-piece.

We may notice, whilst at Vienna, a pretended Cima in the Harrach Gallery, representing the Virgin, sleeping Child, a female Saint, and a male in episcopals—a redaubed picture of the sixteenth century.

³ Berlin Museum, No. 2. Wood, 6 ft. 7½ in. by 4 ft. 4 in., signed: "Joannis Baptiste Coneglianensis opus." The hard wooden redness of the flesh in males, and its greyness in females, are chiefly due to flaying and repainting. The Virgin enthroned holds the Child in benediction before SS. Peter, Romualdus, Bruno, and Paul; scene, a chapel with a landscape visible through the intervals of the pillars. This piece, originally in San Michele of Murano, was in the Solly collection. [* It would seem that this picture was executed about 1512. See Bode and Ludwig, in the Berlin *Jahrbuch*, xxiv. 146.]

Miracle of St. Mark, for years the ornament of the Gesuiti at Venice,¹ and a Virgin and Child with a donor, of a less certain origin.² At Dresden we shall see a figure of the Redeemer of Bellinesque stamp in a fine landscape,³ and a Presentation of the Virgin at the Temple, with a very pretty distance⁴; at Munich, the Virgin and Child between St. Jerome and the Magdalen, an early piece of thin olive tone.⁵ The Descent from the Cross of the Carmelites at Venice is now much injured, in possession of Count Paul Stroganoff at St. Petersburg.⁶ A fine Baptist and St. Jerome at the sides of the Madonna adorns the collection of Baron Speck at Lütshena near Leipzig, and was once assigned to Bellini,⁷ like that of the Museum at St. Peters-

¹ Berlin Museum, No. 15. Wood, 5 ft. 6 in. by 4 ft. 4 in. St. Mark cures Anianus of the prod of his awl. The figures are short, the treatment Bellinesque, but note some restoring. Distance, buildings with figures in Oriental costume. (See Boschini, *Le Ric. Min.*, Sest. di C. Reg., p. 11.)

² Berlin Museum, No. 7. Wood, 2 ft. 2½ in. by 2 ft. 11 in. Originally in the Solly collection. The Virgin with the Child blessing a donor, signed: "Joannes baptista Coneglanensis." The flesh injured, the landscape fine. No. 16, a so-called portrait of Giovanni Bellini by Cima, has not the character of Cima's art. [* Now on loan to the Provinzialmuseum at Bonn.]

³ Dresden Museum, No. 61. Wood, 5 ft. 5 in. by 2 ft. 9 in. This fine full-length in a landscape has been restored with very dark shadows. It is of Bellinesque character, and at the time when it formed the ornament of the altar of the Greek chapel at Dresden it was called Bellini, the name "Joannis Bellini opus" being forged on the screen at the bottom. In the distance a man holds an ass, beaten by another; an incident allusive, no doubt, to Christ's coming to Jerusalem.

⁴ Dresden, No. 63. Wood, 3 ft. 10 in. by 5 ft. 2 in. The Virgin ascends the steps of the temple, and is awaited by the priest and his acolytes. In the distance to the right an open colonnade and people. The touch is not as firm as usual.

⁵ Munich, Pinak., No. 1033. Wood, 2 ft. 5 in. by 3 ft. 9 in., half-lengths in a landscape, signed on a screen base: "Joannis Baptistæ Coneglanensis opus." Formerly in the collection of the Empress Josephine at Malmaison; hastily treated and injured in the shadows. Same collection, No. 1032: see Basaiti, *postea*.

⁶ St. Petersburg. Christ at the foot of a high cross is raised by the Virgin, the Magdalen supporting the left arm, Nicodemus and the Evangelist wailing; three Carmelites kneel in various parts of the foreground; distance, a landscape. This piece, transferred to canvas, is opaque either from restoring or from the employment of assistants by Cima himself. It left the Carmine of Venice not long before 1871.

⁷ Lütshena, Baron Speck von Sternburg, No. 181. Transferred to canvas, 2 ft. 4 in. by 3 ft. 6 in., once in the collection of Count Sicking. Fine, though repainted in the blue mantle of the Virgin, and retouched here and there in flesh. On a new piece added to the bottom of the picture is the false signature: "Joannis Bellini opus."

burg,¹ or that of Mr. Anderdon in England,² or the Virgin and Child belonging to Signor Frizzoni at Bellagio.³ We omit some damaged and spurious pieces,⁴ concluding with the neces-

¹ St. Petersburg, Hermitage, No. 4. Transferred to canvas, half-lengths of the Virgin and Child between SS. Peter and Anthony. The sky and landscape restored, and a piece added at top. This picture is miscalled Bellini. [* It is now catalogued under Cima.]

² No. 199, at Manchester, and once in the collection of Samuel Rogers. Small piece, $9\frac{1}{2}$ in. long by 7 in., representing the Child on the Virgin's lap taking the cross from the Baptist, whilst the Virgin converses with a female saint on the right; distance, sky, intercepted by a green curtain. Falsely signed: "Joannes Bellinus faciebat." (See *antea*.)

³ Bellagio. Half-length under life-size, signed on the screen with the forged name of "Joannes B"; injured by cleaning and restoring, but still fairly preserved in the sky and distance. The Child on the Virgin's lap caresses her face with his left hand. [* This picture appears to be identical with one which appeared at the Abdy sale at Christie's (May 5, 1911, No. 93).]

⁴ The list is as follows: (1) Church of San Fior near Conegliano, the Baptist in a repainted landscape between SS. Peter, Lawrence, Fiorenzo, and Vendemiale; in an upper course SS. Bartholomew, Urban, Blasius, and Giustina; half-lengths, the latter repainted. Predella: 1°, an episode of the life of St. John, of a more modern date and similar in this particular to a Last Supper forming the pinnacle to this altarpiece; 2°, the daughter of Herodias presenting the head, and the decollation of the Baptist. This picture, the surface of which is eaten away by damp, is by a later artist than Cima, and mechanical in treatment. (2) Germano, or Zermen, near Feltre, church of San Dionisio. Virgin and Child between St. Dionysius and another saint. Wood, figures life-size; in a lunette, Christ in benediction, half-length, between SS. Paul and Peter; much scaled. Two saints belonging to the series have been removed, one representing St. Anthony being still in the house of the curate. This piece, assigned to Bellini, is poorly executed with red flesh-tones, in Cima's manner; the colour is rough and opaque, and without sufficient contrasts of light and shade, the nude ill proportioned—a school-piece. [* Now Venice Academy, No. 658.] (3) Bergamo, Lochis Gallery, No. 214. SS. Nicholas, Lawrence, Dominic, Bartholomew, Anthony the Abbot, and another saint in a landscape, inscribed with "Batt. Cima Coniliensis, MDXV," a forgery. The picture is of a later time than Cima, perhaps by a Bergamasque. (4) Noale Duomo (once in the Battuti). Assumption, with figures one-third of life-size; coarsely executed panel, certainly not by Cima. (5) Florence, Uffizi, No. 582. Virgin and Child, St. Peter, and a nun with a babe in swaddling clothes; assigned to Cima, but by some Friulan below Giovanni Martini of Udine in merit. [* Dr. Gronau ascribes this work to Pietro Duia on account of its likeness to the pictures by this inferior Venetian artist in the Museo Correr at Venice. See Ludwig, in the Berlin *Jahrbuch*, xxvi., Supplement, p. 104.] (6) Venice, Signor Giacomo Cassetti, No. 60, a Santa Marina. Figure of Justice, signed: "Jānes baptista Coneglianensis opus." This picture, originally by Cima and in the Palazzo Ducale (Boschini, *Le Ric. Min.*, Sest. di S. Marco, p. 64), formed part of a larger piece representing SS. Mark, Andrew, and Louis, and a figure of Temperance, in the tribunal of the Magistrato della Camera all'ar-

sary admission that, though Ridolfi says Cima lived till 1517, the latest genuine date on any of his pictures is 1508.¹

mamenti. At present figure and signature are altogether repainted. The three saints are now in the Academy of Arts at Vienna, No. 14, under Cima's name. They are of raw colour, and without Cima's delicacy of colour or of touch. It is possible that they were entrusted by the master to assistants, as *e.g.* Girolamo, or Giovanni Martini of Udine. [* The figure of Justice mentioned by the authors as belonging to Signor Cassetti is no longer traceable. It was never part of the painting in the Camera dell'armamento; this consisted of the above-mentioned picture at Vienna and two pictures in the Academy at Venice (Nos. 165 and 167; cf. *antea*, p. 248, n. 4). See Botteon, *ub. sup.*, pp. 159 *sqq.* An ideal reconstruction of the whole canvas was made by Dr. Ludwig and is published in von Frimmel, *Geschichte der Wiener Gemäldesammlungen*, chap. iv., p. 87; it shows a very beautiful design of landscape. According to Dr. Ludwig, the date of this work is 1516 (Burckhardt, *ub. sup.*, p. 121.) (7) Venice, San Martino. Resurrection, by Girolamo Santa Croce.

Not seen: (1) London, Earl Brownlow. Virgin, Child, Saints, and Angels (Waagen, *Treasures*, ii. 314). [* Now at Earl Brownlow's seat, Ashridge.] (2) Late Dennistoun collection. Virgin and Child (*ib.*, iii. 281). [* To these should be added: (3) Amsterdam, Rijksmuseum. The Virgin and Child. (4) Berlin, Kaiser Friedrich Museum, No. 17 A. Landscape with two Men Fencing. (5) Copenhagen, Count A. Moltke. Apollo, Midas, and Pan. (6) Düsseldorf, Academy, No. 32. The Virgin and Child with SS. John the Baptist and Francis. (7) Hamburg, Frau Weber, No. 33. St. John the Baptist. (8) London, National Gallery, No. 1120: St. Jerome. No. 1310: Ecce Homo. No. 2505: David and Jonathan. (9) Milan, Museo Poldi-Pezzoli. Female head; the Triumph of Bacchus and Ariadne. (10) Kingston Hill, Surrey, Major Kennard. St. Jerome. (11) Nivaagaard (near Copenhagen), M. Hage. The Virgin and Child with SS. Christine and Francis. (12) Parma, Picture Gallery, No. 371: Apollo, Midas, and Pan. No. 372: Endymion. (13) San Remo, Herr A. Thiem, Silenus and Satyrs. (14) Settignano, Mr. B. Berenson. St. Sebastian. (15) Venice, Seminario Patriarcale. God the Father.] (16) Missing, or spurious, pictures cited by Federici (*Mem. Trev.*, i. 223) at Marocco, Camino, and Fontanelle in the Trevisan province. (17) Assumption in Santa Maria Mater Dom. of Conegliano. (18) Murano, San Michele. Resurrection (Federici, *Mem.*, i. 224). The same piece is assigned by Ridolfi (*Marav.*, i. 89) and Sansovino (*Ven. Descr.*, pp. 235-6) to Giovanni Bellini. [* Cf. *antea*, p. 160, n. 2.] (19) Venice, Chiesa della Santissima Trinità. Virgin and Child between the Baptist and a bishop, and a Nativity (Boschini, *Le Ric. Min.*, Sest. di Castello, p. 38). (20) Venice, San Cristoforo in Isola. Virgin, Child, St. Veronica, and another female saint, with a predella in which are SS. John the Baptist, Jeremiah, and Francis. This piece, assigned by Boschini (*Le Ric. Min.*, Sest. della Croce, p. 20) to Cima, is attributed by Sansovino (*Ven. Descr.*, p. 234) to Girolamo Santa Croce. (21) San Giovanni alla Giudecca. Organ-doors, with the Annunciation inside, SS. Matthew and John the Baptist outside (Boschini, *Le Ric. Min.*, Sest. di D. Duro, p. 63; Ridolfi, *Marav.*, i. 101). (22) Rovigo, San Francesco. Tavola, with the date of 1541, allusive to the period of the erection of the altar (see Lanzi, ii. 110, and Federici, *Mem.*, i. 224).

¹ Ridolfi, *Marav.*, i. 102. [* The date referred to by the authors should read



Montabon. photo]

L. 252]

THE TRIUMPH OF BACCHUS AND ARIADNE.

[Milan, Museo Foddi-Pezzi.

A painter of less note than Cima, who began life in the Venetian provinces and gained a surprising reputation at Venice, is Vincenzo di Biagio, commonly called Catena, whose Trevisan origin has already been mentioned in these pages. He was a man of no great parts, but of remarkable industry, who began with the humblest claims to public recognition. Trained in the school of Bellini, when it was attended by the most promising masters of the sixteenth century, he displayed a peculiar readiness in appropriating the surface forms of successive styles; and he captivated public attention in his day by an imitative rather than by an original talent. He came to Venice early, as we may conjecture, from Treviso, where he had probably learnt the rudiments of elementary art, and was known in 1495 as Vincenzo of Treviso, journeyman in the Great Hall of Council.¹ For some considerable time he laboured obscurely for fame, eking out the poor subsistence afforded to him out of the State treasury by the production of religious pictures; but what he did was feeble and of little promise; and were it not that his first creations require to be studied for a just comprehension of his progress, we should scarcely find any interest in dwelling on them. Three votive pieces—a Presentation of Christ to Simeon, in the Communal Gallery at Padua; a Virgin and Saints, in the Liverpool Gallery; and a Trinity, in San Simeone at Venice—make us acquainted with his first serious steps in the artistic profession. The earliest of them was allowed for awhile to figure amongst the works of Giovanni Bellini; and even after the removal of a false signature which covered the original one, the hand of Catena was not immediately detected, doubts remaining as to whether Vincenzo da Treviso and Catena were identical; but these doubts soon disappeared before an attentive examination, and Catena is now surely proved to have copied Giovanni Bellini in subject without being able to approach his mastery in drawing,

1504; see *antea*, p. 246, n. 1. We now know that Cima in 1516 returned to Conegliano, where he was buried in September 1517 or 1518. See Botteon, *nb. sup.*, pp. 33 *sqq.*]

¹ His salary was three ducats a month (Gaye, *Carteg.*, ii. 71).—There is a Madonna in Santa Maria di Castello at Savona, signed "Vincenzo Catena," purporting to be dated 1490; it has not been seen by the authors. [* As noted later by the authors (ii. 323, n. 1) the altarpiece in question is by Vincenzo Foppa and Lodovico Brea.]

his boldness in treatment, or richness in colouring. In spite of bad condition, the Presentation may still be criticised as a panel executed in oil, of a dull reddish tone, with hard angular contours and styleless drapery, and an empty imitation of Bellinesque composition and forms.¹ At Liverpool, Vincenzo has already the surname of Catena.² In the Virgin and Child, with her attendant saints, he keeps strictly to a tenuous system of broken outlines and a meaningless confusion of draperies, shading the flesh with single tints in sharp contrast, of a livid semi-opaque tinge. It is characteristic of his manner that the faces are full and round, yet bloodless,³ with very small features and receding chins; and, poor as they appear to us, they were imitated later by Previtali. One quality to a certain extent redeems a number of faults: the drawing may be paltry and the expression null, but nature is minutely copied in portrait, and the profile of a donor at the Virgin's feet in the Liverpool Madonna is both careful and pleasing.⁴ Amongst other unfavourable impressions

¹ Padua Gallery. Wood, oil, greatly injured; subject, the Presentation; inscribed: "Vincentius d. Tarvixio p."—a signature recovered after the removal of a forged one assigning the picture to "Johannes Bellinus." This piece was in the Casa Capo di Lista at Padua.

We may mention as in the same neighbourhood a similar subject, in the gallery of Vicenza, assigned to Catena, but so damaged as to preclude any positive opinion.

* Vincenzo Catena is a different person from Vincenzo da Treviso. Both names were in 1530 entered in the list of members of the Scuola dei Pittori at Venice. Vincenzo Catena descended from an old Venetian family (see Ludwig in the Berlin *Jahrbuch*, xxvi., Supplement, p. 79). Vincenzo of Treviso, apparently called "dalle Destre," is first mentioned in 1488, when he witnessed documents at Verona. In 1492 we find him at Treviso, and in 1495 at Venice as a painter in the Hall of the Great Council (see *antea*, p. 164). During the years from 1501 to 1503 he is recorded as staying at Treviso; in 1503 he completed an altarpiece for San Michele in that town, which is now in San Leonardo, also in Treviso, and which is mentioned by the authors *antea*, p. 185, n. 2, and *postea*, p. 289. Several documents dating from the period between 1505 and 1537 show him as living at Venice. He was dead in 1543. As we have seen above (p. 149), he executed yet another copy of Giovanni Bellini's Circumcision, which is now in the Museo Correr at Venice. Cf. Biscaro, in *Atti dell' Ateneo di Treviso*, 1897, pp. 255 *sqq.*, and Ludwig, in the Berlin *Jahrbuch*, xxvi., Supplement, pp. 37 *sqq.*

² The name "Vicentius pictor a Cathena" in one of the painter's wills might prove that he was known for a partiality to jewelry. We know that he was so from the wills themselves. See *postea*. [* Catena was the family name of the painter.]

³ Compare Zanetti (*Pitt. Ven.*, p. 79).

⁴ Liverpool, Walker Art Gallery, Roscoe collection, No. 81. Wood, figures



Munsell photo.

I. 254]

THE VIRGIN AND CHILD WITH SAINTS AND A DONOR.

[Liverpool, Roscoe collection.]



created by Catena's manner at this period, one is very marked in the Trinity at San Simeone. It is no reproach that the old typical composition should be preserved, in which the Eternal sits enthroned with the transverse beam of the cross in his hands and the Saviour hanging there in agony. The bony dryness of the flesh most repels, being chiefly due to the substitution of thin lines for modelling in the detail of the minor parts.¹ In this wise Catena continued to produce for a certain number of years, sometimes coming near Mansueti² in his efforts to resemble Bellini, sometimes more akin to Basaiti,³ but always below the mark even of these second-rates. As the sixteenth century opened, his practice extended and his skill increased, and he was employed by the doge, Leonardo Loredano, to paint a votive altarpiece for the Pregadi chapel in the Ducal Palace. In this large and ambitious piece he depicted the doge kneeling under

half-length and one quarter of life-size. The Virgin holds the Child, who blesses the donor in the presence of St. Nicholas, St. Francis, and a female saint; ground dark; the drapery is cut out like a tarsia; there are no half-tints. Signed on the screen at the base: "Vincencius Chatena p." [* With this picture we may associate a Virgin and Child with Saints and Donors, in the Mond collection in London, and signed, "Vicenzius Cha(t)ena p."]

¹ Venice, San Simeone. This picture has been engraved in Zanotto (*Pinac. Ven.*, fasc. 11). Wood, oil, one-fourth of life-size; at the sides of the throne a landscape; the head of Christ bent, the face haggard, the feet and hands paltry, the colour in flesh a reddish monotone; the shadows sharply defined, and the draperies if possible more broken than before.

² In this style we have the following: (1) London, Marquis of Northampton. Half-length Virgin and Child, with St. Joseph and a female saint holding a cross; distance, sky and hills; with a false signature: "Joannes Belli . . ." This injured work has the types of Catena, and a light flat yellow flesh-tint. The arrangement and idea are better than the execution, which is like that of Mansueti. (2) Modena Gallery, No. 464. Wood, half-length Virgin and Child between St. John and a female saint, with a male and female donor in front, assigned to Gentile Bellini. This piece is similar in spirit, form, and treatment to the foregoing, and both are by one hand. The portraits are cold and careful, as at Liverpool.

* To these we may add: (3) Budapest, Picture Gallery, No. 97. The Holy Family with a Female Saint (signed "Vizenzo. C. P."). (4) Cologne, Wallraf-Richartz Museum, No. 530. The Virgin and Child. (5) Glasgow Picture Gallery, No. 192. The Virgin and Child between SS. Catherine and Mary Magdalen. (6) Venice Academy, No. 348. The Virgin and Child with SS. John the Baptist and Jerome.

³ In the Venice Academy, No. 73, St. Jerome, No. 72, St. Augustine, arched panels in oil, much injured by repainting, and once in a Venetian convent, have the character of Catena modified by contact with Basaiti (see Moschini, *Guida di Ven.*, ii. 507).

the protection of St. Mark and the Baptist, exactly as Agostino Barbarigo kneels in Bellini's altarpiece at Santa Maria degli Angeli at Murano, before a Virgin and Child of a fair Bellinesque shape; and, poor as the draperies still appear, there is something spontaneous and life-like in the work. Catena now appears to have studied Bellini to better purpose; he paints in a lighter key, yet still with cold precision.¹ There seems no reason to doubt that he won at least the applause of Loredano, who caused him to take a profile likeness of himself in dogal dress, of which copies were subsequently made in considerable numbers. So well did he perform this duty that uncritical judgment assigns his original in the Lochis Gallery at Bergamo to Gentile,² and the copy at Dresden to Giovanni Bellini.³ Without the feeling, the pleasant colour, or the skill in modelling conspicuous in Bellini, he displays ability in reproducing the features of his sitter, and thus deserves a modest meed of praise.

Whilst his success was thus marked in a special walk in art, his comparative inferiority in large religious compositions remains undeniable. In 1520 he completed the Glorification of St. Cristina for Santa Maria Mater Domini at Venice, representing the Saviour on high in a well-sought attitude giving a blessing to the seraphic saint kneeling not ungracefully on a cloud at his feet. In a landscape below he depicts St. Cristina looking up to heaven, surrounded by angels laden with the instruments of her martyrdom. What strikes us here is the derivation of various parts from different masters: from Bellini, a general air of imitation in figures dwarfed to a lower scale of art; from

¹ Venice, Ducal Palace. This picture is mentioned in all the guides, and was not long since brought to light again in the deposits of the Ducal Palace. It was in part covered with repainting, the removal of which discovered the signature on the Virgin's throne-step: "Vinčecius Chatena p." The Virgin sits on a throne in a landscape, and the Child blesses the kneeling doge to the left. It was a question at first who the doge was, but it was shown to be Loredano by comparison with Leopardi's bronze of him (1503) in the Piazza of San Marco. The flesh has been injured by fire and subsequently repainted.

² Lochis, No. 151. Wood, nearly life-size; head retouched; distance, seen through an opening, sky, and the island of San Giorgio Maggiore. The colour and technical treatment as in the altarpiece of the Palazzo Ducale.

³ Dresden Museum, No. 53 [* now labelled "School of Giovanni Bellini"]. Copy of the foregoing, of which a replica is in the Correr Museum, No. 43. (Cat. of 1859.)

VINCENZO CATENA



Alinari photo.

[Venice, Santa Maria Mater Domini.]

GLORIFICATION OF ST. CRISTINA.

Diana and Bissolo, the movement and execution of the Saviour ; apart from this, great smoothness and languid delicacy, a clearer if not less empty tone than heretofore.¹ At a comparatively advanced stage of his practice Catena thus proved himself a man with the fibre of a copyist ; unsettled in manner, borrowing right and left from second- and third-rate painters, and totally devoid of originality. Unlike Carpaccio or Conegliano, who had marked features of their own, he rivalled Basaiti's carefulness without possessing Basaiti's steadiness of purpose. He watched the turn of opinion in respect of contemporary performances, and tried each current of which he thought he had discovered the direction. In this way he made friends amongst the wealthy and acquired a name. We must not, in the meanwhile, attach too much weight to the current idea of his fame founded upon certain expressions in a letter addressed by a gentleman at Rome, in April 1520, to a friend in Venice. Marcantonio Michiel, the author of this letter, was celebrated as the best judge of antique remains in existence at that time. He was a man of literary repute, author of an elegant description of ancient Bergamo. He was well known to Gabriel Vendramin, a noted collector of the sixteenth century, to Aretino, and to Serlio, the pupil of Peruzzi.² Being at Rome on the day of Raphael's death, he wrote to Antonio di Marsilio at Venice a letter retailing the latest intelligence as to Sanzio's occupation previous to his demise, stating that Michelangelo was sick at Florence, and concluding with a request to Catena to take care of his health, "for the times were not kindly to great painters." We may suspect that this flattering notice of an artist without any claim to be mentioned in the same breath as Raphael and Buonarroti had its hidden cause. Catena in the course of his practice had hoarded a considerable amount of wealth. A will made in 1515 shows him to have been one of a numerous family whose members followed mercantile

¹ Venice, Santa Maria Mater Domini. Wood, oil, arched at top, and much injured by restoring. [* Stringa is the first writer who states that this picture was executed in 1520 (see Sansovino, *Venetia*, ed. 1604, p. 164 v.).]

² See Marcantonio's letter in Anonimo, pp. 210-12, and Bottari's *Raccolta, ub. sup.*, i. 574. See also Aretino, *Lettere*, lib. iii., p. 245, and Serlio's *Architettura*, book iii.

pursuits, and states that he resided in a house of his own in San Bartolommeo di Rialto at Venice. He lived in unmarried relation with the daughter of a furrier of Udine, and had familiar intercourse with persons of the respectable citizen class in his neighbourhood. In this will he bequeaths to Dona Menega Furlana, the lady of his choice, three hundred ducats and all his personal chattels; to his two brothers, a hundred ducats each; to his step-brothers, ten ducats; and to the guild of St. Luke, two hundred ducats as marriage portions for daughters of poor members and as doles to the needy. One of his executors is Antonio di Marsilio, Marcantonio's correspondent, to whom he leaves his jewelry, a piece of furniture with figures by Giovanni Bellini, all his terra-cottas, and ten ducats in gold; the other executor being Battista Egnatio, prior of the hospital near San Marco, to whom a canvas tempera of Adam and Eve and a canvas of St. Jerome in his Cell are bequeathed.¹ It was natural that some adulatory expressions should be exchanged in a correspondence between persons with whom Catena was intimate, and one of whom expected to be benefited by his will; the more so as it subsequently appeared that Antonio was a greedy and shabby fellow whom Catena cut off with less than a shilling.² If, however, we should prefer to assign more generous motives to the judgment of Catena's friends, we may assume that they admired him for a gaiety and finish of which they did not fully appreciate the unoriginal character, or for some specialty in art, such as that of taking likenesses, in which he was really clever. In this restricted sense we may admit that they had some ground to stand upon, though nothing can excuse a direct comparison between Catena and men of the class of Raphael and Michelangelo. One or two of his figures in this period of Bellinesque imitation are not indeed unworthy of attention. In the Imperial Gallery at Vienna hangs a half-length of a man in a black cap, dressed in blue and red, with his hands on a book³; in the late Beauconsin collection there was a bust profile of a

¹ See the wills and codicils, *postea*.

² *Ib.*

³ Vienna, Imperial Gallery, No. 20. Wood, oil, 2 ft. 5 in. by 1 ft. 10 in.; signed in the upper part of a dark background: "Vincentius Catena pinxit." There is an attempt here at instant action, but its effect is rigid. Flaying of surface has deprived the picture of its harmony.

bearded man,¹—both in the main Bellinesque, carefully drawn, glossy, and clean in surface, and prepared for the reception of a warm general glaze. Such pieces may have been attractive in many respects at the period of their execution, when they might charm by daintiness, by rosy shadeless tones, and by minute outlines. If we add to these a habit of gaily contrasting flat single tints and dresses, we gain an excellent idea of such pictures as Catena produced about this period; such as the Virgin and Child with St. George and St. Joseph in the monastery of Montalto near Messina in Sicily,² the Madonna amidst Saints and an adoring patron in the Berlin Museum,³ and the Virgin between St. Peter and the Baptist in the Hermitage at St. Petersburg.⁴ There is not one of these examples in which the small forms and careful contour of Catena's earlier time are not to be found; not one in which we fail to trace dependence on contemporary painters. At Montalto we are reminded of Basaiti, Bissolo, or Lotto by the variegated dress of one saint, of Giorgione by the pose of another. At Berlin and Petersburg Previtali and Lotto are recalled.

Still more in the line of the Bergamasques is the portrait

¹ Paris, late Beaucousin collection. Profile to the left, in a cap. Wood, oil, half life-size, of a uniform hot tone, carefully executed; signed: "Vincentius Catenus p."

It is a pity that other portraits of Catena should be missing, that being, as Vasari says (iii. 643), his forte. We quote, *e.g.* (1) Venice, Casa Andrea Odoni. Portraits of Francesco Zio, one half-length, the other to the knees (Anon., p. 63). (2) Casa Ram. Portrait of Zuanne Ram. (*ib.*, p. 78). [* Catena is the author of a portrait of a youth in the National Gallery (No. 1121).]

² Montalto. Wood, oil, under the name of Titian; subject, the Virgin and Child, half-lengths, the former holding Christ's right hand in her left, and the Child with a chaplet in his left. Behind to the right St. Joseph, and on the same side in front St. George in plate armour and shirt of mail. The execution is patient, the tone uniform, thin, and reddish in flesh. Through an opening in the middle of the picture the sky is seen.

³ Berlin Museum, No. 19. Canvas, oil, 2 ft. 10 in. by 4 ft. 11 in. The Virgin adores the Infant on her lap (half-length). To the left St. John the Baptist and St. Joseph; to the right St. Catherine, and St. Buonaventura in episcopals presenting the donor. This is a picture of hazy tone with flat bright contrasts of tertiaries, careful in outline, with heads reminiscent of Previtali. The style a little broader than at Montalto. Some parts, as the head of the Virgin and that of the bishop, are rubbed down. Note the flattened face of the Infant.

⁴ Hermitage, No. 9. Wood, transferred to canvas; distance, sky; the Virgin and Child similar in attitude and shape to the foregoing; flesh-tone, as before, uniform, warm, but feeble.

of one of the Fugger family in the Museum of Berlin, one of the most finished even productions of the master, who never modelled flesh with more success than in this instance. Had he kept the same level throughout, he might have deserved comparison with Moroni or Holbein for patient rendering of pallid flesh.¹

The last phase in Catena was that in which he specially, and we may say successfully, followed Giorgione and Bellini; and the most important perhaps of all his creations is that of the National Gallery, in which a knight, having alighted from his charger, falls prostrate before the Virgin and Child. Nothing can be more clearly traceable to the influence of Giorgione than the manner of drawing the page behind the wall holding the knight's charger, or the screen of cold green trees behind the pensive St. Joseph. The profile of the captain in armour is as careful and as finished as that of the patron in the votive altarpiece of Berlin; and the Virgin, with the round, small-eyed Child on her knee, is Catena's in type and treatment, as well as in the frittered and crushed character of the drapery folds. His too are the accessories, the dog and the partridges.² But this, we believe, is not an isolated example here. We have seen that the painter's will in 1518 contains a bequest to the prior Egnatio of a St. Jerome in his Cell. This very subject in our national collection is doubtfully ascribed to Giovanni Bellini,

¹ Berlin Museum, No. 32. Canvas, half-length, 2 ft. 5 in. by 2 ft. 1 in. This is perhaps the portrait noticed by Vasari (iii. 644 *sq.*) in the Fondaco de' Tedeschi at Venice. Here Catena is a master of oil medium, all the parts having the same surface. The flesh is light yellowish, coldly shaded; the action instant, but too stiffly arrested; the hands poor; the personage is in a black silk cap, and dark silk dress cut out square to show the shirt at the neck.

Whilst at Berlin we must not neglect No. 39 in the Museum, a Virgin and Child with a donor, SS. Paul, Mary Magdalen, and Catherine (half-lengths, wood, 2 ft. 2 in. by 2 ft. 8½ in.), ascribed to Catena, with masks like Previtali, but of a thick red brickly impasto, like that in pictures assigned to "Andrea Cordegliagli." [* This picture is now catalogued under Previtali.]

² National Gallery, No. 234. Canvas, 5 ft. 1 in. by 8 ft. 7 in.; formerly belonging to Mr. Woodburn, and previously at Rome, where the authors, in common with many others, considered it to be by Giorgione; since then much injured by restoring, the page being blackened and spoiled. On consideration and comparison, however, Catena is entitled to this work, which is in the same style as the Virgin and portrait in Berlin. The types are Giorgionesque and Bellinesque, the execution careful as Basaiti's, the form given in Catena's small manner, *e.g.* as at Liverpool, Montalto, and the public palace in Venice.

and may well be by Catena. It represents the saint pensively reading at a desk in a room open to the air; a bookcase is on the wall, a crucifix on the table, a lion and two partridges on the floor; through the opening we see the sky, hills, and a distant church. It is a pretty pearly grey canvas of rosy flesh-tone, without any density of shadows, gay in the brightness of the cardinal's crimson and blue robes, imitating all at once the Bellinesque, Basaiti, and Lotto.¹ Of larger interest, and of importance second only to the Adoring Warrior, is the Holy Family in the Dresden Museum, long known as a Giorgionesque canvas by Catena in the Pesaro Palace at Venice, but now attributed, with the help of a forged signature, to Andrea del Sarto. The principle of treatment and execution is unmistakable. We see the same flat and bloodless flesh-tone, the same crushed drapery, similar masks to those which strike us in London. The Child, which struggles to avoid the walking cradle made ready for him by St. Joseph, is perhaps of broader form than usual; but the landscape, the dog, the partridge, are all Catena's.²

¹ National Gallery, No. 694. Canvas, 2 ft. 4½ in. by 3 ft. 2½ in.; till 1862 in the Mauffini Gallery at Venice; well preserved. [* Now officially ascribed to Catena.] A replica of the same size is in the Staedel Gallery at Frankfurt, No. 36. [* Akin to this work is an Annunciation in the Castello at Carpi. See Berenson, in *Rassegna d'arte*, v. 158.]

² Dresden Museum, No. 65. Canvas, 5 ft. 2 in. by 7 ft., with the false signature "And^o Sartus." Bought as a Perugino, and described in the catalogue as by Sassoferrato from a drawing by Raphael. St. Anne sits on a green cushion, the Virgin on her lap, holding the Infant, and St. Joseph stooping over a walking cradle. Distance, a pale sky and landscape, seen through a large opening. Three partridges are on the floor (left), and a white poodle terrier to the right. There is no light and shade in the principal group. The flesh is of a sickly paleness, but every part is clearly done; much restored throughout, but best preserved in the St. Anne. Lanzi mentions this picture in the Casa Pesaro at Venice (ii. 107), and Zanetti (*Pitt. Ven.*, pp. 79-80) describes it fully, stating that it is signed by Catena in Gothic letters. This signature has been obviously removed to make place for the false one above mentioned.

* This painting came in 1746 to Dresden from Modena; it cannot therefore be identical with the one which Zanetti in 1771 described as being in the Casa Pesaro at Venice. The Dresden picture is now officially restored to Catena, and the signature of Andrea del Sarto has been removed from it. The composition is based upon a drawing by some Roman artist, which exists in two versions—one at Chatsworth, the other at Wilton House. This is not surprising, as there are also other proofs of Catena's connection with Rome.

The following are also works of Catena's Giorgionesque phase: (1) Ashridge, Earl Brownlow. The Nativity. (2) Bergamo, Galleria Carrara, No. 11. The

Space would be uselessly occupied in further descriptions of pictures impressed with the stamp of our artist. We shall therefore pass over the Circumcision in the Leuchtenberg collection at St. Petersburg,¹ the Virgin and Child with St. Joachim and the Young Baptist in the Hoser Gallery at Prague,² the Glory of St. Francis in SS. Giovanni e Paolo at Venice.³ We may watch the gradual decline apparent in the fantastic vulgarity of the Flagellation at the Venice Academy.⁴ We shall

Supper at Emmaus. (3) Berlin, Kaiser Friedrich Museum, Simon collection. St. Mary Magdalen. (4) Boston, Mrs. Gardner. St. Peter Receiving the Keys. (5) Kingston Lacy, Mr. Ralph Banks. The Judgment of Solomon (see Fry, in *The Burlington Magazine*, xvi. 6 sq.). (6) London, Mr. J. P. Heseltine. The Holy Family. (7) London, Mr. Charles Newton-Robinson. Profile of a lady holding a medal, imitated from a figure in a picture by Cariani in the Oldenburg Gallery. (8) London, late Butler collection. (Butler sale, May 25, 1911, No. 14). Christ and the Woman of Samaria. (9) Madrid, Prado, No. 20. St. Peter receiving the Keys. (10) Milan, Brera, No. 166. "Noli Me Tangere" (formerly, it appears, in the church of Spirito Santo at Crema: see Anonimo, p. 54). Cf. Hadeln, in *Rassegna d'arte*, viii. 218. (11) Venice, Querini-Stampalia collection. Judith (probably identical with a picture mentioned by Ridolfi, i. 107).

¹ See *antea*, p. 148. This may be the Circumcision noticed in Annot. Vasari (iii. 643) as at Santa Maria Formosa in Venice. [* This picture is still at Santa Maria Formosa.]

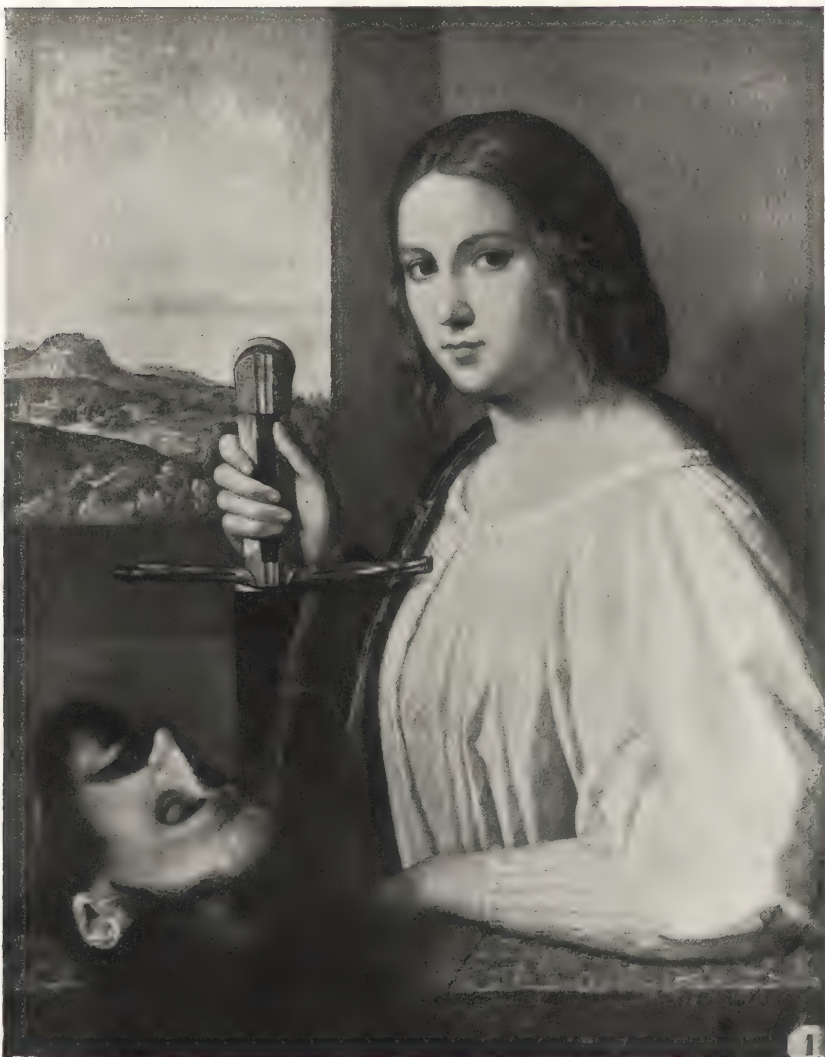
² Hoser Gallery, Prague, Room VI., No. 66. Wood, oil, under the name of Giovanni Bellini; if by Catena, one of his feeble creations (but see *antea*, p. 186, n. 1).

³ SS. Giovanni e Paolo at Venice, in the nave to the right of high altar. Wood; subject, St. Francis between SS. Louis and Buonaventura; signed: "Vincentius Catena." This picture was originally in the Cappella San Francesco at the Frari (Boschini, *Le Ric. Min.*, Sest. di San Polo, p. 41; and Ridolfi, *Marav.*, i. 106). It is certainly repainted, and the name above tells us that Catena is the painter.

⁴ Venice Academy, No. 99. Canvas, m. 1.56 by 2.0; originally in San Severo. The Saviour at the column writhes under the lash of the executioners. Herod stands with his suite to the left; other figures to the right. This also is greatly repainted, but it is probable that some assistants of Catena had a share in it, and there is some northern character in the masks and shapes. [* Dr. Ludwig thinks this is a work by Francesco Santa Croce, the son of Girolamo da Santa Croce. See the Berlin *Jahrbuch*, xxiv., Supplement, p. 20.]

For a Virgin and Child at San Giorgio de' Schiavoni, see *antea* in Carpaccio. For two Madonnas with Saints falsely assigned to Catena, and really by Diana, Nos. 83 and 84 Venice Academy, see *antea* in Diana. We may add, among doubtful works: Dresden Museum, No. 64, the Virgin, Child, SS. Margaret, Catherine, Anthony Abbot, and Nicholas. Wood, oil, 3 ft. 3 in. by 4 ft. 10 in., bought in the eighteenth century as Sebastian del Piombo. The waxy pallid colour is of a fat impasto, the masks and forms recalling the Friulan or Bergamasque, after the time of Giorgione and Palma the Elder. The hand seems the same as in a picture of the late Northwick collection, No. 90, a Holy Family with the Magdalen, St. Catherine, and a Saint presenting the young Baptist; Giorgionesque in its

VINCENZO CATENA



Alinari photo.]

JUDITH.

[*Venice, Galleria Querini-Stampalia.*

see that towards the close of his life Catena had some connection with influential patrons at Bergamo; and had we not an actual proof through pictures of a rapid falling-off in his powers, we should guess the fact from Pietro Bembo's letter to Pietro Lippomano in 1525, in which the friend of Bellini and of Titian thus loftily writes: "Although I had done all that lay in my power for Vincenzo Catena before I received your lordship's warm recommendation in his favour, I did not hesitate, on receipt of your letters, to add something to (the price of) the first piece I had from him; and I did so because of my love and reverence to you, and I hope that he will be satisfied. I am grateful to you for having remembered that you could command me."¹

The last of Catena's wills is dated from his house at San Bartolommeo di Rialto on the 10th of September, 1531. It describes him as "egrotus sed in lecto jacens," and we may believe that he did not long survive.²

landscape distance, short and paltry in the character of its figures. Further, Correr Museum, No. 56, Virgin and Child between St. Simeon and a Female, by an early Friulan, perhaps Pellegrino; Berlin, Raczynski collection [* now in the Kaiser Friedrich Museum at Posen], No. 13, Virgin, Child, and Saints, for which see *antea* in Giovanni Bellini; Schleissheim, No. 1140, Judgment of Solomon (see *antea* in Jacopo Bellini).

¹ Bembo to Lippomano, Bishop of Bergamo, at Rome, dated: "Villa near Padua, May 8, 1525," in *Opere*, 8vo, Milan, 1809, v. 253. [* In 1528 Catena witnessed the marriage-contract of Adriana Luciani, one of the sisters of Sebastian del Piombo, who in that year was again living in his native town. See Ludwig, in the Berlin *Jahrbuch*, xxiv., Supplement, pp. 112 sq.]

Amongst missing works assigned to Catena we notice the following: (1) Venice, San Severo. The Visitation (Boschini, *Le Ric. Min.*, Sest. di Castello, p. 28; and Zanetti, *Pitt. Ven.*, p. 79). (2) Carità (church of). The Doge Arriving at the Carità to recognize Pope Alexander III. (Lanzi, ii. 107, and Piacenza's continuation of Baldinucci). (3) San Luca, above the organ-doors. Annunciation, inside; and outside, SS. Mark and Andrew (*Le Ric. Min.*, Sest. di San Marco, p. 103). (4) San Maurizio. Virgin, Child, St. Christopher, and St. Nicholas, a patron, and above, the Eternal (*ib.*, p. 84; and Lanzi, ii. 107). (5) Casa M. A. Pasqualino. Virgin and Child, by Giovanni Bellini, renewed by Vincenzo Catena (Anonimo, p. 58). (6) Casa di Bartolommeo Nave. Judith with the Head of Holophernes (Cicogna, *Isc. Ven.*, vi. 133). [* See *antea*, p. 261, n. 2.] (7) Casa Z. Ram. Head of the youthful Apollo Playing the Pipes (*ib.*). (8) Palazzo Ducale, Tribunal of the Magistrato al Superiore. The Dead Christ with the Marys and other Saints (Boschini, *Le Ric. Min.*, Sest. di San Marco, p. 55; and Zanetti, *Pitt. Ven.*, p. 78). (9) Crema, church of delle Spirito Santo. Christ appears to the Magdalen (Anonimo, p. 59.) [* Cf. *antea*, p. 261, n. 2.]

² As already stated (*passim*), there are wills and codicils of Catena dated 1515, 1518, 1528, 1530, and 1531. The following extracts convey all that is interesting

In the chapel of the Milanese at the Frari of Venice, an altar was erected in 1503, for which Luigi Vivarini was commissioned to paint the Glory of St. Ambrose. He composed, as we have seen,¹ a vast and imposing picture representing the saint on a high throne between St. George and St. Vitale, St. Gregory, a friar, and St. Augustine attending on one side ;

for art history : " 1514. (*m.v.*) adi 3 frever (February) in Venecia io Vizenzo chadena depentor fo de Ser biasio . . . laso ala schola dei depentori da Ven. duchati duzento e de questi . . . voio chel sia maridate zinqu donzele fiole dei poveri de a dita sch. et che le sia persone di bona vita, et abia per una duchati vinti . . . et li altri zento d. voio chel sia despensadi ai pueri della dita sch. . . . El residuo de tuti mie beni . . . ala schola dei depentori da Venexia." Follows a codicil : "anno m. quingent. dec. Sept. (*m. v.*) die decimo septimo Februari, verum est me V. Cathenam, p. q. S. Blasii de confinio S. Bartholomei de Rivoalto. . . . Item dimitto Rev. et litterato domino presb. Bapt. Egnatio priori hosp. penes Campanille S. Marci meum telarium de Aqariela Adami et Eve et unum aliud telarium s. hieronymi ab heremo. . . . Item dimitto domino Antonio Marsilii com. meo testam. rasteletum de ligno nucis et omnes meas figuras de relevo et ducatos decem. . . . Item dictis meis commissariis do et confero plenam potestatem facieri et facere possendi quecumque acordia pacta, compositiones et conventiones cum quibuscumque aventoribus meis pro quacumque causa scilicet pro mercatis et eorum occasione et pro quibuscumque figuris et alias quomodolibet per me factis. Et hec quoad artem meam spectat. . . . Item dimitto Gerardo famulo meo ducatos tres auri. . . ." The will of 1530 repeats many of the bequests of the earlier one, and changes the value of others. It contains in addition the following : "et sia chonprato uno stabele per far una schola da poter ridurre i diti depentori ; e sel sera denari davanzo sia speso in tanto fondi a beneficio dela dita schola. . . . Item ordeno chel mio chorpo sia sepolto a S. Zuane Polo." (This was done : Ridolfi, *Marav.*, i. 107.) Then follow certain paragraphs that have been struck out with strokes of a pen, as *e.g.* : "Item Laso al sovra schrito miser Antonio (di Marsilio) tuti i miei aneli . . . el mio restelo de nogera chon zerte fegurete dentro depinte de mano de miser Zuan belino, et anchora tuti i miei nudi di rilievo fati di tera chota. . . . Item io V. ordeno et anulo et privo et chaso Antonio de Marsilio de la mia chomesaria . . . et questo perche io lo chognosudo un gran gioton et un gran tristo." Further : "lasso al mio garzon inozente fu fiolo de ser Zorzi dei puarerj io ge laso per lamor de Dio ducati vinti." Follows a codicil in duplicate, with slight varieties, the chief substance of which is this : "1531, die dominico decimo m. Septembris Rivoalti. . . . Cum ego Vincentius C . . . corpore languens in lecto coram etiam infrascriptis . . . presentaverim Z. de Priolis Ven. notar. meum testamentum . . . et non possim manu mea propter meam pravam aegritudinem scribere. . . . Item lego Innocenti famulo meo ducatos octuaginta. . . ." The school of painters, as we learn from Ridolfi (*Marav.*, i. 107), erected with Catena's money several houses at San Sofia, on one of which was written : "Pictores et solum emerunt, et has construxerunt ædes bonis a V. Catena suo collegio relictis MDXXXII." The above wills and codicils are in the Archivio Notarile at Venice. [* Catena is mentioned as dead in a document of Sept. 29, 1531. Ludwig, in the Berlin *Jahrbuch*, xxii. 69.]

¹ *Antea*, p. 66.

St. John the Baptist, St. Gervase, and St. Protase on the other; St. Sebastian and St. Jerome standing in thought at the extreme corners of the foreground. Overtaken by death before he could finish the work, he left Marco Basaiti to complete it; and Basaiti accordingly laid in two of the foremost figures to the right,¹ four to the left, and two angels playing instruments at the foot of the throne. Though Basaiti was, we think, the assistant of Luigi Vivarini, and was greatly biassed in style by the lessons of that master, he differed from him in many particulars. In St. Ambrose and the nearest members of his saintly court, Luigi's olive tone is hastily put in at one painting with a lucid and somewhat viscous vehicle, showing the white underground freely; and the boldness of a practised hand is marked in the character and treatment of the figures. Basaiti's drawing and execution are harder, dryer; his tints more incisive and raw; his colour stiffer, less transparent, and more deeply shaded with a bituminous mixture.² We shall become convinced, by a careful examination of his early period, that Basaiti clung to the Muranese manner for six or seven years after 1503; and it is a probable conjecture that he was Luigi's journeyman at the close of the previous century, and his disciple in the Ducal Palace. Vasari says that he was born at Venice of Greek parents, and we are the more inclined to believe this statement, because, Greek as the name undoubtedly is, the style is essentially Venetian.³ Some authors, on the other hand, affirm that Basaiti was a native of Friuli.⁴ We know of no place in Friuli,

¹ *I.e.* St. Jerome and St. Augustine; but as regards the latter some doubt may be expressed.

² Basaiti's style in this picture is that of his best works between 1503 and 1510; but his outline is more marked, his colour more entire than in 1510.

³ Vasari (iii. 646 *sq.*), hastily looking at Basaiti's pictures, and not cognizant of the various styles, gives the works of one period to Marco Basarini, and those of another to Marco Basaiti, thus making two painters out of one. It is of Basarini that he says he was born at Venice of Greek parents.

* A contemporary of our painter was one Manolo Basaiti, who made his will in 1526 and whose father was called Demetrio. This name, which was a common one among the Greeks, is a further argument in favour of the Greek origin of the Basaiti family. See Paoletti and Ludwig, in *Repertorium*, xxii. 455.

⁴ Ridolfi (*Marav.*, i. 59) and Lanzi, who combines Vasari and Ridolfi by saying Basaiti is born in Friuli of Greek parents (ii. 106).

* It is a fact that a great number of Greek families settled in Friuli after the fall of Constantinople (Paoletti and Ludwig, *ub. sup.*, pp. 455 *sq.*).

except perhaps the town of Serravalle, in which he could gain the rudiments of the style to which he subsequently expanded. It was there that Jacopo of Valentia followed his profession. In its churches we notice two or three pictures affecting a mild sort of grace, recalling the Leonardesques, combining careful execution with imperfect outline, uniting a cold regularity in the reproduction of faces and nude to flat grey-brown flesh. These might possibly be productions of Basaiti's youth,¹ but that they remind us equally of the art which begins with Simon da Cusighe, or Matteo and Antonio Cesa, and culminates in Antonio da Tisoio.² We have to guard also against the tendency to acknowledge age in Friulan pictures, when we consider that in the rise of the sixteenth century there were men like Rosso and his son Giovanni da Mel, who preserved a most primitive air when Bellini and Giorgione and their pupils were giving a new and more modern aspect to painting in Venice. We shall thus incline to prefer Vasari's opinion to that of Ridolfi, and the more so as Vasari is the older writer of the two, and likely to have learnt the true version in the atelier of Titian. The character of Basaiti in early years may be judged from a series of small Madonnas, striking from the conformity of their general appearance, though differing from each other in arrangement and attitudes. One example in possession of Signor Vito Enei at Rome represents the Virgin in front of a green curtain, which half conceals a landscape, the Infant on her knee giving the benediction to the youthful Baptist. The Vivarini models here are modified in a manner reminiscent of Previtali.³ In the

¹ One of these pictures is in San Lorenzo, and is less Leonardesque than a second in San Silvestro alla Costa at Serravalle. The first indeed has some coldness of character and regular types recalling the Peruginesque school, and reminds us of Timoteo Viti. A third piece with something of this air is the Virgin, Child, and four Saints at the altar of the Constantini family in the church of San Martino di Valle in Cadore; and a fourth, too much injured to justify a decided opinion, in Aquileia.

² Of Antonio da Tisoio there are pictures dated 1512 (see *postea*, iii. 61, n. 1).

³ Rome, Signor Enei. Wood, m. 0.55 $\frac{1}{2}$ broad by 0.73, injured by flaying and repainting; signed in a cartello to the left: "Marchus Baxaiti p." The Child and St. John are hard, rigid, and incorrectly drawn. Technical treatment, an imperfect adaptation of that of Antonello, with a thick enamel of colour of a warm brown in flesh, due to a general glaze over the monochrome preparation. [* The present owner of this work is not known.]

MARCO BASAITI



[National Gallery.]

THE VIRGIN AND CHILD.



Correr Museum a patron in profile looks up from the edge of the picture to the Infant held in an erect position on a parapet by the Virgin.¹ In the Manfrini Gallery the Child, lying on its Mother's lap, plays prettily with a bird.² A fourth variety, belonging to Dr. Luigi Tescari at Castelfranco, depicts the Virgin with the Infant on a balcony guiding his hand to the gesture of benediction.³ Vivarini's influence prevails throughout the series, which is remarkable for inanimate coldness. Large and regular proportions, and rounded heads in the Muranese fashion, present a uniform rigidity increased by broken and somewhat meaningless drapery. The medium employed is oil, the treatment technically imitating that of Antonello, being pastose in substance, prepared in monochrome, scumbled over all, and of a glassy brownish flesh-tone. In closer relation to Vivarini, and better drawn, is the Dead Christ and two standing Saints from the church of the Madonna de' Miracoli at the Venice Academy,⁴ the latter still betraying imperfection in the use of oil, the former almost worthy of Luigi in his Bellinesque style. In the same spirit, with considerable symmetry of

¹ Venice, Correr Museum, Sala XV., No. 43. Wood, oil, m. 0.74 high by 0.57, signed: "Marchus Baxaiti p." To the left a green curtain concealing a landscape. The colour is glassy, the head of the Child flat.

² Venice, Manfrini collection, No. 220. Figures half the size of life; wood, oil, on a cartello to the left: "Marcus Baxaiti," Distance, a landscape, with a sky spotted by retouching. [* No longer traceable.]

In the same spirit, originally, the same composition reversed in the Harrach Gallery at Vienna. Wood, oil, signed: "Marchus Basaiti p.," but completely repainted.

³ Castelfranco. Wood, oil; figures one-third of life-size; signed on the screen at the base: "Baxaiti p." Distance, landscape; red in tone, hard and uniform, but ruined by retouching and varnishes.

* The present whereabouts of this picture is not known. Judging from the above description, it must have shown considerable resemblance to an early Madonna by Basaiti which was bequeathed by the late Mr. George Salting to the National Gallery (No. 2499). The latter work is, however, signed "Marco Baxaiti p."—The Kaiser Friedrich Museum at Berlin also possesses an early Madonna by Basaiti (No. 1262, signed "Marcho Baxaiti.")

⁴ Venice Academy, No. 108. Wood, oil, m. 0.40 by 1.04. An Angel kneeling at the head, another at the feet of Christ, lying full length on the ground in a landscape. No. 68, wood, oil, m. 1.0 by 0.40. St. James on a pedestal, on the side of which is the word "Marcus." Distance, a landscape. Ditto, St. Anthony the Abbot, signed: "Basaiti p." Something in these pieces recalls the SS Jerome and Augustine in this gallery (Nos. 73 and 72) by Catena.

arrangement, but without any improvement in execution or in feeling for colour, is the *Pietà* of the Berlin Museum, improperly assigned to Giovanni Bellini.¹

The highest point to which Basaiti rose before he entered into the Bellinesque phase, he attained in two important pictures of 1510, one of them conveying a partial, the other a more absolute acknowledgment of modern lessons. For *Sant'Andrea*, in one of the islands of Venice, he finished the *Call of James and John*, sons of Zebedee, to the apostleship. The Saviour, accompanied by Peter and Andrew, has reached a bleak and rocky shore intended to represent the coast of the Sea of Galilee. James, obedient, kneels to receive the blessing, whilst John steps out of the boat in which his father remains in awe. A boy on a pier in front forgets his angling and looks round at the interesting scene, and the distant waters are lined with precipitous hills and bathe the battlements of Zabulon. With extraordinary patience and precision of outlines, Basaiti produces a formal and lifeless composition, in which regular figures are rigidly set in conventional attitudes. His drawing is deficient in correctness, his draperies are frittered into breaks, his landscape divided into large raw arid masses; and unpleasant eccentricity is shown in the long curling hair of the fishermen. The colours are still opaque, tenacious, and ill managed; and broad principles of *chiaroscuro* are wanting.² For *San Giobbe*, where he had to stand in competition with his master and in rivalry with Carpaccio, he paints Christ on the Mount receiving the chalice from the angel, with the apostles sleeping lower down the hill; and imagines this scene observed from a high portico at the sides of which four saints are standing. Theatrical and unreal in the highest degree, this piece has still advantages not possessed by its companion at *Sant'Andrea*. Objectionable are the paltriness and vulgarity of the shape and face of Christ, the hardness of the drawing, the want of transition from light to shade, and the

¹ Berlin Museum, No. 6 (see *antea*, p. 146).

² Venice Academy, No. 39. Wood, arched, m. 4·51 by 2·62, originally in *Sant'Andrea della Certosa*; signed on the pier on which the boy sits: "MDX M. Baxaiti." The date is falsely given as 1511 by Zanotto, who engraves the work in *Pinac. dell' Accad. Ven.*, fasc. 17. Note how the distant boat with three figures in it is painted off on the ground-colour of the water. Something regular in the forms and faces recalls Catena.

MARCO BASAITI



Alinari photo.

[Venice Academy.]

THE AGONY IN THE GARDEN.



opaque substance of the colour ; but a marked improvement is noticeable in the proportions of saints which occasionally recall the types of Bellini, and we shall observe some clever effects of sun as well as harmony in the choice of tints. Without Bellini's feeling for soft richness of colour, without Carpaccio's energy in rendering form, Basaiti rises to a higher level than he held before.¹

Having thus far modified his manner, Basaiti's aim seems to have been to perfect the technical treatment of his pictures, and give them some of the polish of Antonello and the Lombards. Of this we have an instance in the Adoring Virgin between Saints at the Municipal Gallery in Padua, where the old habit of careful outline is preserved, and a hard reddish flesh-tone reminiscent of Catena is brought up to a bright and uniform enamel.² In this effort Basaiti's cleanness is much akin to that of Andrea da Milano ; but his work has a glassy emptiness detrimental to general effect. Continuing steadily in this path, he painted a Man of Sorrows, now in the Ambrosiana at Milan, in which Luinesque elegance is coupled with Bellinesque softness in the face ;³ and at intervals a portrait and a bust of Christ, dated 1517, in the Bergamo Gallery.⁴

¹ Venice Academy, No. 69. Wood, oil, m. 3·62 by 2·22. This altarpiece is signed on a cartello : "1510 Marcus Basitus," and was executed for the altar of the Foscari in the church of San Giobbe (Cicogna, *Iso. Ven.*, vi. 562). At the sides are SS. Louis, Francis, Mark, and Dominic, the St. Francis especially Bellinesque. Let us mark how well the angel is relieved against the ground as he appears near a tree to the Saviour on the Mount. The picture is injured, especially in the right-hand figure, where the shadows are blackened. A piece of the head of both saints to the right has scaled away. The feet of the apostle nearest the spectator are half renewed.

² Communal Gallery at Padua, No. 33. Wood, oil, once in the collection of the Capo di Lista family at Padua. Inscribed on the screen at base : "Marcus Baxaiti p." The Child lies on the parapet (partly abraded and scratched in frame and head), the Virgin erect behind (half-length) in adoration, a vulgar mask ; to the left St. Peter (injured by old restoring), right St. Liberale. In the sky three heads of angels, like those in Giovanni Bellini's Virgin and Saints (No. 1158) at the Louvre.

³ Ambrosiana at Milan, Sala B, No. 28. Wood, full length, half the size of life. On a cartello the words : "Mors mihi ultra non dominabitur." With his right hand Christ points to the spear-wound, and holds the banner in his left ; distance, rock and landscape. The flesh is injured by cleaning and repainting, the head being most damaged.

⁴ Lochis, No. 188. Wood, oil, bust. Portrait of a man in a black cap and vest, with long hair and beard, signed : "M. Baxaiti F," ruined by restoring.

Carrara, No. 165. Head of Christ, signed : "MDXVII Basaiti f."

We may perhaps also assign to this epoch a Christ carrying his Cross in the museum of Rovigo, in which Lombard regularity of features and gloss of surface are so marked that the picture has been thought worthy of Leonardo da Vinci. The head here is crowned with thorns, the mouth is open and expresses pain; and rays of light emanate from the person of the Redeemer. The dress of ashen grey is bordered in green and broken into angular folds. It is copied from a piece justly attributed to Giorgione, and has the glowing tone of a period midway between Bellini and Barbarelli; its drapery is cut like that of the Venetians of this time, and the execution betrays the hand of Basaiti or Previtali.¹ It is characteristic of this phase in Basaiti's art that when his works bear no signature they are classed under an infinity of names. At the Doria Gallery in Rome his martyred St. Sebastian in a Venetian landscape is ascribed to Perugino on account of the smoothness peculiar to the Christ of Rovigo, and perhaps also because of something strained and conventional in the attitude,² but the same pose and languid air, a similar landscape and episodes, are to be found in the more authentic replica of the Berlin Museum.³ In the latter collection a Glory of St. John the Baptist reminds us of Lotto,⁴

¹ Communal Gallery, Rovigo. Wood, 11 in. by 18½; the surface, of strong grey-brown flesh impasto, is crackled as Palma's flesh crackles.

² Doria Gallery at Rome, No. 124. Wood, oil, full length, half-life. The saint is fastened to the column, the left arm bound above the head, the right behind the shoulders. In the distance is a friar carrying water, a man fishing, and other incidents. [* Now catalogued under Basaiti.]

In the same Gallery, No. 125, Virgin and Child between SS. Peter, Nicholas, and two other saints, half-lengths, under Basaiti's name, is by Boccaccino or Galeazzo Campi. [* It is now labelled Boccaccino.]

³ Berlin Museum, No. 37. Wood, oil, 7 ft. 1 in. by 3¾ ft., signed: "Marcus Baxaiti p." This figure is dimmed by time, and the olive tone is darkened further by restoring. Originally in the Solly collection.

⁴ Berlin Museum, No. 20, in three panels, each 2 ft. 11½ in. by 11½ in., with a lunette containing the Virgin and Child between SS. Anna and Veronica, 1 ft. 6 in. by 4 ft. 5½ in. The lower panels contain St. John the Baptist between SS. Jerome and Francis. Landscape distance. The types of Basaiti are in the central figure and St. Francis, Lotto's in the St. Jerome (injured by abrasion). We are reminded of the latter by the gayness of the colours, a certain slenderness in the figures, and an empty semi-transparent surface of colour. The Bergamasque character indeed is almost as decided as it might be in a work of Francesco Rizzo, yet there is no reason for depriving Basaiti of this work. [* It was

whilst a Virgin and Child with Saints at Munich recalls Bellini and Cima.¹

In 1515 Basaiti enters freely into a new path of imitation, effecting a radical change in the technical system of his handling. From a cold horny opacity of olive tone in flesh he passes to a clear impasto of full touch derived from Palma, but without the richness of that master and more after the empty manner of Lotto. The hard sharp outline, till now a marked feature of his style, makes room for a misty uncertainty of contour, and the transitions from light to shade are softened to excess. Under these conditions he repeated the Call of James and John to the Apostleship, now in the Imperial Gallery at Vienna, enclosing the subject theatrically with a portico and statues in the spirit of his altarpiece at San Giobbe.² That he was led in this direction by the example of Bellini, for whom he certainly laboured in these years, as well as by partiality for the style of other contemporary moderns, is obvious. He follows Palma and Giorgione in a brilliant effect of landscape; and Bellini in the animation and increased flexibility of his figures. His forms and drapery, his types, acquire more correctness and truth; but, on the whole, he is not free from monotony, and he keeps respectfully behind the chiefs of the Venetian school. Yet, if we consider the relations in which masters and assistants lived, and the vicissitudes which works of art undergo, we shall

originally in the church of San Cristoforo on an island near Venice. See Boschini, *ub. sup.*, Sest. della Croce, p. 20.]

¹ Munich, Pinac., No. 1031, formerly called Giovanni Bellini, now school of Cima. Wood, oil, 2 ft. 1 in. by 3 ft. 2½ in. The Virgin lays her left hand on the head of a donor; at her sides St. Sebastian (much abraded) of Bellinesque character, and St. Jerome in Basaiti's mould. The distance is after Bellini's fashion. An ill-preserved piece, most reminiscent of Basaiti, to whom it is not assigned. The catalogue attributes, however, one picture to him, No. 1032 (with doubt). This is a Descent from the Cross of so poor a character that it reminds us much of Nicolaus de Barbaris or Marziale. [* Both these pictures are now officially ascribed to Basaiti. Closely allied to the former are a Madonna and Child between SS. Sebastian and Christina in the Crespi collection at Milan and a Madonna in the Agliardi collection at Bergamo (signed "Marcus Baxaiti").]

² Vienna, Imperial Gallery, No. 1. Wood, oil, 3 ft. 11 in. by 2 ft. 6½ in., inscribed on a scroll at base: "1515, Marcus Baxaiti f." The composition is that of 1510 reversed. Two figures holding the pillars of the opening through which the scene is visible are in monochrome.

not find it singular that Basaiti should have had a share in pictures that pass current under the name of Giovanni Bellini, whether we revert to the first period when he painted in a comparatively opaque olive tone, or turn to 1515 when his touch was bright and pastose. We need but look back to Bellini's St. Jerome at San Giovanni Crisostomo or the Madonnas of the late Sir Charles Eastlake's collection to judge of Basaiti's activity in his master's atelier,¹ whilst, to know him in his independent character, it may be sufficient to study the Bellinesque and Palmesque Virgin and Child in a Meadow at the National Gallery,² the Assumption at San Pietro Martire of Murano, and the numerous panels representing St. Jerome in the Wilderness preserved in Italian and other galleries.

At San Pietro Martire Basaiti produces a large and important work, excellent for its landscape, but in which the figures are Bellinesque of a less refined type than Bellini's, and softness is produced by a film of vapour on the outlines.³ By similar means the hardness of lean and angular forms in the panels of St. Jerome is in a certain measure concealed. It is interesting to follow the master's steps as he turns out in succession a whole series of pieces representing this subject. His first edition is that of Conte Papafava at Padua, where the bearded Father reposes all but naked on a bank, reading under the lee of a

¹ See *antea* in Giovanni Bellini.

There is also a Virgin and Child with St. Joseph in a landscape, once belonging to Lord Northwick, wood, oil, 3 ft. 6 in. by 2 ft. 8 in., with two partridges to the right, signed with "Joannes Bellinus." This much-injured panel is an example of a work signed by the master and executed by Basaiti as his assistant. [* Cf. *antea*, p. 183, n. 5.]

² National Gallery, No. 599. Wood, oil, 2 ft. 2 in. by 2 ft. 9 in., purchased at Florence. The Virgin is seated on the ground with the Child at full length on her lap. A stork and a snake fight at the foot of a dead tree, from the branches of which an eagle looks down. The removal of old repainting in this work, though carefully done, has weakened its surface; and the outline has lost some strength in consequence. The touch is rich and clear, and the tone gay.

³ Venice, San Pietro Martire, originally in the convent of the Angeli at Murano (Boschini, *Le Ric. Min.*, S. della Croce, p. 25). Wood, oil, with figures (life-size) of the Virgin ascending on a cloud, whilst eight saints look up from below. The shadows are somewhat grey, and the saints are a little stiff and vulgar. Ridolfi (*Marav.*, i. 94) is the only writer who assigns this piece to Giovanni Bellini. Some heaviness is due to varnishes, the execution recalling that of an Incredulity of St. Thomas in San Niccolò at Treviso. (See *passim*.)

MARCO BASAITI



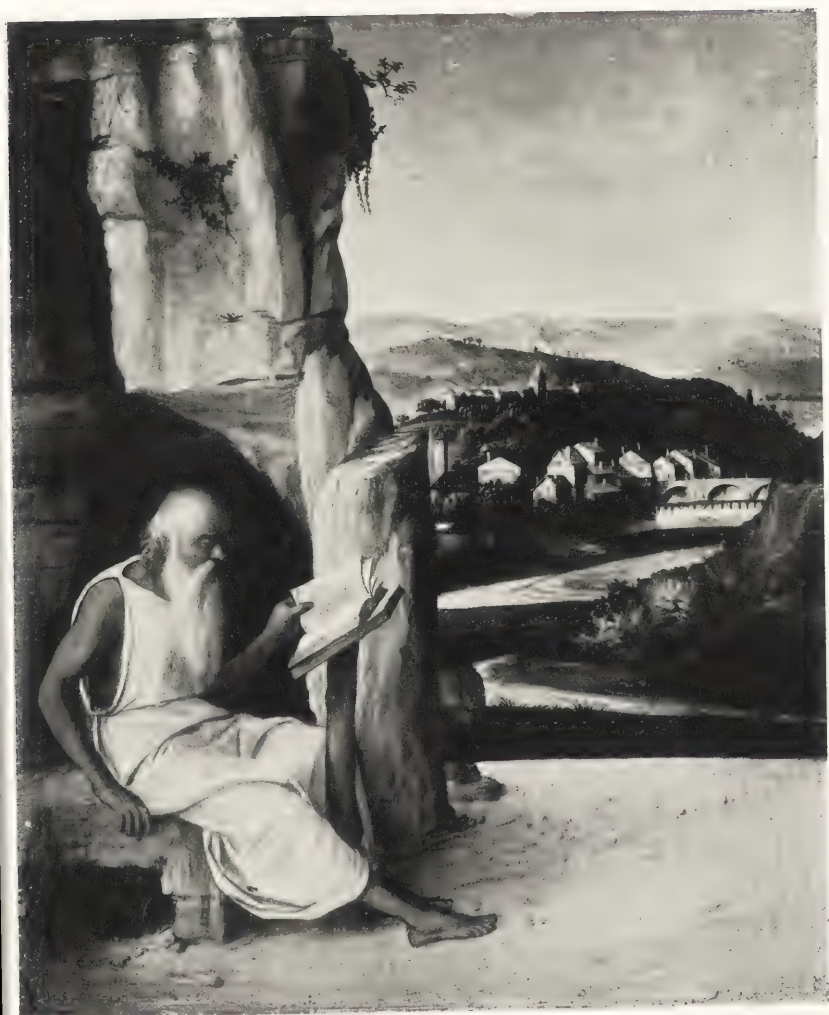
Alinari photo.]

[Murano, San Pietro Martire.

THE ASSUMPTION.

l. 272a]

MARCO BASAITI



ST. JEROME.

[Oxford, Ashmolean Museum.]



broadly shaded rock from which roots and shrubs depend. At the base is a recumbent lion, and behind him, to the left, a ridge of hills with a town and castle and a bridged stream, a partridge, a goat, and a deer enlivening the distance, and a tortoise crawling on the foreground. The touch here is ample, after the fashion of Bellini and Palma; a raw warmth marks the tones; and the figure is relieved on the distance by broad shading like that of Cima in the Baptism at San Giovanni in Bragora.¹ Of a smaller size and more Bellinesque treatment is a replica in the National Gallery finished with Flemish minuteness²; slightly varied in setting, another belonging to the Lombardi collection at Florence³; different again that in which St. Jerome kneels before the cross at the Academy of Venice,⁴ or that of the Casa Giovanelli in which he sits at a desk.⁵

Looking back into Basaiti's life in order to resume the salient features of his art, we observe that, having been alternately a

¹ Padua, Conte Papafava. Wood, oil, figures one-quarter of life-size, bony lean, and with large extremities; well preserved, and the landscape rich as that of the Assumption at Murano; well spaced out, and diversified by lights and shades of different colours.

² National Gallery, No. 281. Wood, oil, 1 ft. 6 in. by 1 ft. 1 in., replica in small of the foregoing, a little hard yet woolly, well preserved, originally we believe in San Giorgio Maggiore at Venice. (See Cicogna, *Isc. Ven.*, iv. 388.) [* The picture of St. Jerome mentioned in Cicogna's work is the one by Cima, now at the Brera (No. 219). See *antea*, p. 245.]

³ Lombardi collection, Florence. Small panel, a rocky elevation to the left, the head of the saint slightly retouched.

⁴ Venice Academy, No. 107. Wood, oil, m. 0.53 by 0.41. The saint kneels to the right at the foot of a rocky bank with a stone in his hand. The forms are square, the blue dress fused and of strong impasto like Palma's. One of these St. Jeromes may be that mentioned by Ridolfi (*Le Marav.*, i. 59) as in San Daniele at Venice.

⁵ Venice, Prince Giovanelli, under Titian's name. Small panel in oil and greatly injured. The saint sits at a desk, the lion near him to the left; behind, to the right, a rocky bank.—We may glance too at a Jerome Penitent, once in the Lochis collection, now belonging to Signor Piccinelli at Bergamo, signed: "Marcus Baxaiti," but too injured to justify an opinion. [* This picture is now in the Budapest Gallery (No. 109); it is an old copy of the painting by Cima belonging to Major Kennard of Kingston Hill. See Borenius, in *The Burlington Magazine*, xix. 318 *sqq.*] The St. Jerome in the Brera (No. 219) we have seen (*antea*, p. 245) is by Cima; another, No. 36 (Cat. of 1859), in the Correr Museum, assigned to Mansueti, is more in the manner of Basaiti's school.

* There are, furthermore, two particularly beautiful versions of this theme by Basaiti in the Benson collection in London (signed "Joannes Bellinus MCCCCV") and in the Ashmolean Museum at Oxford.

journeyman in several workshops and a master on his own account, he assumed, to all outward appearance, the peculiarities of various painters in succession. Of humble acquirements at first, he clung till the end of the fifteenth century to the strict and serious models of Luigi Vivarini, parting with reluctance from them in 1510, and taking up with those of Bellini. Under the influence of the latter he went through several transformations, closing his career in a manner radically opposed to that with which he opened. Were we to look at his pictures without any knowledge of these changes, we should be at a loss to determine whether they are by one hand or by two,—one being hard, dry, and Vivarinesque; another bright, misty, and pastose,—but that in all phases the individual stamp of Basaiti remains. In the hard as well as in the gay period, the ground features by which he is distinguished are emptiness and mono-tone. He takes from Vivarini, Bellini, and Palma the superficial characteristics of their style, and comes as near each of them as a superficial imitation will allow. Thus it happens that in the Assumption of San Pietro Martire, or in the St. Jeromes, his peculiarities of hand are discernible, although he enters with extraordinary cleverness into the spirit of Giovanni Bellini. His figures are designed with less mastery, his masks are a little less select, his drawing a little less correct, and his drapery less adapted to the under form. Light and shade are not so cleverly balanced; colours have the brightness, but not the true contrast required for perfection. Basaiti's work, in fact, has not the pure ring of the choicest metal. In landscape he proceeds from a bleak aridity to an extreme gaiety: he does not dwell on detail, but his large masses have neither the sober tint nor the mysterious richness of atmosphere conspicuous in his last teacher. Between him and Bellini there was a relation not unlike that of Penni to Raphael. He was a clever instrument, not an independent genius.

But this sketch of Basaiti would be incomplete if we did not dwell upon an intermediate phase in which he imitates Carpaccio. This phase is illustrated by a *Glory of St. Peter*, and a *canvas of St. George and the Dragon*, dated 1520, at San Pietro di Castello of Venice,¹ the latest authentic works of Basaiti with which

¹ Venice, San Pietro di Castello. St. Peter enthroned in an arched portico between SS. Andrew, Nicholas, James, and Anthony the Abbot. Canvas, oil. The

we are acquainted,¹ and the last that we have space to mention in this place.²

influence of Carpaccio is observable here in the firm rendering of form. The colour, injured here by restoring, is of a low olive key, the faces of a soft character. Zanotto, who engraves the piece (*Pinac. Ven.*, fasc. 4), tells us it was ordered by Antonio II. of the Contarini, who sat in the patriarchal chair at Venice from 1508 to 1524.—Same church, above entrance to the sacristy. [* Now Venice Academy, No. 102.] St. George on horseback in profile to the right, the princess in rear holding on to a tree. Canvas, with figures of half life-size, inscribed on a cartello: "MCCCCXX, M. Basaiti, p." The figures are very like Carpaccio's, and if Basaiti had left but this picture, we should say he was Carpaccio's pupil. (See the engraving in Zanotto, *Pinac. Ven.*, fasc. 17.)

*¹ A portrait of a man in the Morelli collection at Bergamo is signed "M. Baxiti MDXXI." Another male portrait dating from this late period (signed "M. Basa.") belongs to Mr. Robert Benson of London. In both these works a strong influence of Palma Vecchio is noticeable. Basaiti was still living in 1530 (see Ludwig, in the Berlin *Jahrbuch*, xxvi., Supplement, p. 1).

² We note the following in addition to the pictures in the text: (1) Venice, church of the Salute, sacristy. St. Sebastian bound to the tree in a landscape, a heavy square figure of the character of Basaiti's later time, on canvas, much injured by repainting, engraved in Zanotto (*Pinac. Ven.*, fasc. 1). (2) London, Mr. Cheney, 4, Audley Square [* now National Gallery, No. 2498]. Panel, bust, portrait of a man in a dark dress and cap, with a distant landscape, shadows a little injured; signed on a cartello: "Marchus Baxaiti, p." (3) Richard Fisher, Esq., No. 81 at the British Institution, exhibited in 1865. Half-length panel of Christ in benediction holding a thin cross, in a landscape, assigned to Cima, but by Basaiti. [* The present owner of this picture is not known.] (4) London, Dudley House. Virgin, Child, and St. Joseph, the Child presenting the ring to St. Catherine; this variety of a subject in the Gallery of Rovigo (No. 31) under Bellini's name is called Basaiti not improperly, yet it might be by Cariani. [* This picture now belongs to Mr. Robert Benson of London. The editor agrees with Mr. Berenson (*The Study and Criticism of Italian Art*, i. 135), in ascribing it to Francesco (Rizzo) da Santa Croce in view of its resemblance to Francesco's work in general, and particularly to his signed Adoration of the Magi in the Berlin Museum (No. 22).] There are copies of it (see *antea*) in the Fitzwilliam Museum and in the Gall. Com. at Padua. (5) Stuttgart Museum, No. 429. Virgin and Child (see *antea*), possibly by Basaiti, but greatly injured. (6) No. 512. Virgin and Child, feeble, restored, and more like Mansueti than Basaiti. (7) Padua, Casa Maldura, originally, we believe, in the suppressed church of the Crociferi (Ridolfi, *Le Marav.*, i. 56, and Brandolese, *Guida di Pad.*, p. 197). The dead Christ on his winding-sheet is about to be lowered by two grave-diggers into the tomb; distance, landscape. Wood, oil, figures one-quarter of life-size. The air is that of Basaiti, the impasto being well knit, a little in Palma's system, but empty. It is said (Brandolese, *ib. sup.*, p. 197) the lunette of this piece, a Coronation of the Virgin, was once in Santa Maria Maddalena at Padua.

Pastrengo, near Verona. Here is preserved a Deposition from the Cross (not seen by the authors) once in the Badia di Sesto in Friuli. (Ridolfi, *Marav.*, i. 59;

Amongst the numerous pupils of Giovanni Bellini, few have received more constant or louder praise from modern writers than Andrea Previtali, an artist unknown under that name to Venetian chroniclers. He came to Venice at the close of the fifteenth century, and probably practised there as Andrea Cordegliaghi, or Cordella; pictures from his hand, with that signature, being exactly identical in treatment with others inscribed "Andreas Bergomensis." After a stay of several years with Giovanni Bellini, he settled at Bergamo, and assumed, about 1515, the surname of Previtali, by which he was subsequently known.¹ We may judge of his prolific character from the fact that the lease of his house in Bergamo cost him twenty-eight lire and a

Lanzi, ii. 106; Maniago, *Belle Arti Friulane*, pp. 41, 175.) This piece is on panel and signed: "Baxaiti f." The figures are half the size of life. Notices kindly favoured by Signor Nanin of Verona.

[* Beyond these we may mention as works of Basaiti: (1) Bergamo, Frizzoni-Salis collection. The Virgin and Child with SS. Monica and Francis. (2) Boston, Museum of Fine Arts. The Burial of Christ. (3) Budapest, Picture Gallery, No. 104. St. Catherine. (4) Charlton House, Kent, Sir Spencer Maryon-Wilson. Male Portrait. (5) London, Mr. Robert Benson. The Infant Bacchus. (6) Mr. W. B. Paterson. Portrait of a Knight. (7) Milan, Brera. The Burial of Christ. (8) Paris, M. Martin Le Roy. Bust of a Youth.]

Venice, Magistrato delle Ragione Vecchie. St. Mark between two Saints (see Andrea Busati, *postea*).

Missing: (1) Venice, San Giobbe. St. Bernardino, seated on a rock, with Saints (Vasari, iii. 646). (2) Bologna, Ercolani Gallery. Resurrection, signed "Marcus Basaiti" (Piacenza's Baldinucci).

*¹ Morelli contends that Andrea Previtali and Andrea Cordegliaghi are two different painters, pointing out that the pictures signed Cordegliaghi are more refined and life-like in expression than those by Previtali, and that their landscape backgrounds are warmer and less vividly green in tone (*Die Galerien zu München und Dresden*, p. 306, n. 1). On the other hand it cannot be denied that on some points there exists a close artistic affinity between Cordegliaghi and Previtali. For example Cordegliaghi's Madonnas in the National Gallery (No. 1409) and the Porto collection at Vicenza are replicas of those by Previtali in San Giobbe at Venice and the National Gallery (No. 695) respectively.

Previtali was really the original name of the family from which the painter "Andreas Bergomensis" descended. As early as in the first half of the fifteenth century, the Previtali are recorded as living in the province of Bergamo. It was a very numerous family, and its various branches had notoriously to be distinguished by different sobriquets. Dr. Ludwig—who believes in the identity of Andrea Previtali with Andrea Cordegliaghi—supposes that Cordegliaghi was the sobriquet of the branch to which Andrea Previtali belonged. Contrary to Morelli's opinion, Cordegliaghi was a Bergamasque name. See Ludwig, in the Berlin *Jahrbuch*, xxiv., Supplement, pp. 57 sqq

ANDREA PREVITALI



Alinari photo.]

THE VIRGIN AND CHILD WITH A DONOR.

[*Padua, Museo Civico.*



delivery of four pictures per annum.¹ It was related by Ridolfi² that Titian frequently stopped at Ceneda on his way to Cadore to visit Andrea's Angel and Virgin Annunciate in Santa Maria del Meschio, and that he always looked at it with rapture. This anecdote is very much like one which assigns to Michelangelo an extraordinary admiration for Roger van der Weyden, and probably had its origin in banter; for Andrea is at best a second-rate painter who copied from Bellini, Carpaccio, and Cima, and fell into a style akin to that of Catena and Basaiti, varied with elements derived from Palma and Lotto. The very earliest piece which has been handed down to us is a votive Madonna in the house of Conte Ferdinando Cavalli at Padua, in which we read the words "Andreas b̄gomensis Joannes dissipulus p̄xit m̄cccc̄oii."³ It represents a Virgin seated on a stone bench, turning her face with a tender inclination towards a kneeling donor, whilst the Child, erect on her knee, gives a blessing. There is no lack of sentiment in her slender form; the patron has a pleasant youthful profile and a Bellinesque air; the Child is lean like those of Lotto, with a head incorrectly set on the shoulders in the fashion of the early Paduans; a hard and tenuous outline, distinct on close inspection, is veiled at a distance by a semi-transparent film of reddish colour spread like a clouded crystal over the whole surface. The handling is a cross between that of the Bellinesque and earlier Bergamasque, and the inscription, which boasts exclusively of Bellini's teaching, evidently tells but half the truth.⁴ So far, however, as this teaching is revealed, it betrays a leaning to the transition phase

¹ His landlord was the Marchese Rota of Bergamo. Tassi (P. M.), *Vite de' Pitt.* . . . *Bergamaschi*, tom. i., p. 43.

² *Le Marav.*, i. 184.

³ Conte Cavalli, Padua [* now Museo Civico, No. 439]. Wood, figures a quarter of life-size; half-lengths. The treatment and touch are a cross between Lotto and Palma; but the surface is rubbed down, and not free from repainting. This is a very important picture for the life of Previtali, for hitherto we have never heard of an earlier example than that of 1506. It shows that the painter cannot have been born later than 1480.

⁴ Previtali and Basaiti produce works that leave us in doubt as to which of the two is the author; the same may be said of Catena and Lotto, who mingled something of Palma in their works, creating a distinct phase of Venetian art. They presented old defects, even after Bellini had reached the full sway of his power, taking then something of the Bellinesque, mingling with it the Palmesque, and so becoming impressed with a curious cento of peculiarities.

between Giovanni's second and third manner, when he painted with a hard and as yet imperfect medium the Circumcision of Castle Howard and the Pietà of Stuttgart. There are several pictures of this period too clearly his to be mistaken, yet known by other names in divers galleries. We number amongst these a pretty Resurrection, with a rich landscape imitating those of Cima, in the house of the Conte Roncalli at Bergamo¹; a Circumcision in the Manfrini Gallery catalogued Giovanni da Udine, reminiscent of Bellini and Catena²; a Virgin and Child between St. John the Baptist and a female saint in the palace of the Principe Giovanelli at Venice. This piece is signed "Giovanni Bellini," and must be admitted to have been executed in the workshop of that master; but the hand is that of an assistant, and that assistant is Andrea. In the Virgin, as well as in the female saint at her side, the forms are well proportioned but small, with thin and dry extremities; the Child asleep on the Virgin's lap is long and lean, with a flattened head; the Baptist is of fair stature, but incorrectly drawn; the landscape, though Bellinesque, is Previtali's, taken from the hills about Bergamo, in large divisions, as was customary with Basaiti.³ When Previtali did this about the year 1500, he was trying to adapt his manner to that of Bellini, under whose superintendence he produced something that was made to pass current as original, but he was still below the level of Catena, who led in the same path with his Madonna of the Hermitage at St. Petersburg. For some years we believe it frequently happened that Previtali's

¹ Conte Roncalli, Bergamo. The Saviour rises, with the banner in his hand and in benediction; two of the soldiers at the sides of the foreground erect, a third in the centre recumbent, a fourth covering his eyes. Distance, a hilly landscape at sunset, with the Marys, St. John, and the shepherds. Wood, oil, figures one-fourth of life-size, under the name of Cima. Here is the same hard low key of horny colour, the same slenderness of figures as at Padua, and a very rich landscape in the fashion of Cima. The picture is damaged, the outlines being injured by crackling. [* See *antea*, p. 160, n. 2.]

² Manfrini, Venice. Wood, oil, small (half-lengths), Virgin and Child before Simeon, and to the left, behind the Virgin, a female saint in prayer; distance, trees and hills. The Child shrinks from Simeon, and hides its right hand in the dress of the Virgin. This picture is injured and repainted, but in the style of the foregoing. The Simeon is especially Bellinesque; the Child and its movement reminiscent of Catena.

³ Principe Giovanelli, Venice. Wood, oil; kneepiece, figures one-fourth life-size, half-lengths.

Madonnas were sent forth into the world under Bellini's name, Previtali being one of a small but chosen band of journeymen who laboured in the master's atelier. We may suppose, indeed, that he was for a time the comrade of Rondinello, a native of Romagna, upon whom Bellini reposed much confidence, whose hand we trace in a Virgin signed "Joannes Bellinus" in the Doria Palace at Rome.¹ Like Rondinello, Previtali made considerable progress in imitating Bellini, though in spite of the carefulness of an eager and conscientious assistant, he often betrayed himself in the defective movement and the lean cast of his forms, and the muffled aspect of his drapery. His wakeful spirit observed that Venetian art was changing under the influence of Giorgione and Basaiti, as well as under that of Bellini himself; and when about this period he executed on his own account the Annunciation admired by Titian at Ceneda, his style already displayed an habitual study of these men. Yet it was of little avail after all that these influences should be at work around him. The effect which they produced was not essential, and we perceive in the Annunciation that the cast of Andrea's figures, that is, their slenderness and bending grace, their rounded heads and piled drapery, remain unaltered, whilst the touch preserves a reminiscence of Palma, and the landscape a fresh green tinge akin to that of Giorgione. Primitive sharpness, uniformity, and enamel gloss are at the same time marked results of his handling.² By these general characteristics as well as by a habit of straining the movement of children to give them an affected air of fondness, we recognize as Andrea's not only a small Virgin and Child in possession of the late

¹ See *antea* in notes to Gentile Bellini. The panel in the Doria Palace, No. 126 (wood, oil, half-length, 2 ft. by 2 ft. 4 in.), represents the Virgin and Child and St. John the Baptist. (See *postea* in Rondinello.)

² Ceneda, high altar of Santa Maria del Meschio. To the left in a room the Virgin at a desk bends her head humbly towards the angel kneeling with the lily in his hand. A large double window arched at top opens on a landscape of hills in which a cock is attacked by a wolf. The arch of the window is filled with round glass panes; below the sill a basket, cage, and bookcase. Signed on the Virgin's desk: ".ndreas Bergomensis joanis .ellini discipulus pinxit." Wood, oil, m. 1.65 long by 2.61, figures half-size of life. This picture, in a bad condition, is now scaling, has been cut down at top and added to at bottom; the colours are dull and opaque from restoring; they are in high relief.

Mr. Bromley,¹ but the Marriage of St. Catherine in the sacristy of San Giobbe at Venice. Though classed amongst the productions of Giovanni Bellini, the picture has not escaped a searching criticism, and has of late been considered a school-piece. We shall be able to discern no difference between it and the usual productions of Previtali at this period. The round masks, the ornaments, the small hands, the passive softness of the figures are as clearly his as the glowing mono-tone of the flesh and the brilliant landscape.² But the picture gains more than usual interest from its being the counterpart in every respect of a Marriage of St. Catherine in the collection of the late Sir Charles Eastlake, certified with the words: "1504 Andreas Cordelleagij dissipulus Jovanis bellini pinxit." When passing under the hammer of the auctioneer at Stowe, the panel bore the forged words "Joannes Bellinus"; but when the surface was cleaned, the old inscription was recovered, together with a monogram usual in later masterpieces by Previtali.³ We are thus inevitably led to the conclusion that Andrea when at Venice occasionally called himself Andrea of Bergamo, or Andrea Cordeliaghi, or Cordella, the more as these are apparently the only names under which he is known to Vasari, Zanetti, and Boschini.⁴ Under these names, too, he left many unsigned

¹ Late Davenport-Bromley collection. Wood, oil, half-lengths, 2 ft. 2 in. long by 2 ft. 8 in. To the right behind the Virgin a red curtain intercepts the landscape. The legs of the Child are crossed. The Virgin is a little heavy and square; the colour primitive, strong, and uniform.

² San Giobbe, sacristy. Wood, oil, half-lengths, a little more than half life-size. The Child on the Virgin's lap holds out the ring to St. Catherine in a violet damasked dress and pearl-embroidered net cap; left, the Baptist; distance, a landscape of brilliant tone like that in the Giovanelli Madonna. This piece is engraved, as Bellin Bellini, by Zanotto (*Pinac. Ven.*, fasc. 25).

³ London, late Sir C. Eastlake [* now National Gallery, No. 1409]. Wood, oil, half-lengths; counterpart of the Marriage of St. Catherine at San Giobbe, but touched over all, and more than usually hard and vitreous in consequence. The ciphers "24," described in Waagen, *Treasures*, ii. 265, as following the signature, are nothing else but the monogram of which we shall see a repetition in Previtali's pictures of 1510 and 1515.

* The above-mentioned figures are undoubtedly at the end of the signature and probably denote the age of the painter. The monogram in the picture of 1515 at Santo Spirito in Bergamo is quite different. Ludwig, *ub. sup.*, xxiv., Supplement, pp. 58 *sqq.*

⁴ In his Venetian period Previtali must have been known to chroniclers under the name of Cordegliaghi or not at all. Sansovino can hardly be alluding to him

ANDREA PREVITALI



Alinari photo.

THE MARRIAGE OF ST. CATHERINE.

[Venice, San Giobbe.]

ANDREA CORDEGLIAGHI



THE MARRIAGE OF ST. CATHERINE.

[National Gallery.]



pictures—the Virgin, Child, and two Saints in the Berlin Museum, which are not to be distinguished from those of Previtali,¹ and others, so injured as to forbid an expression of opinion on their genuineness.² As the century grew older Previtali underwent new and not unimportant changes. A Virgin and Child between

when he writes of Andrea (?) Bellini's Christ in Glory, a tempera bust at the Carità in Venice. He commits perhaps a *lapsus calami*, Boschini (*Le Ric. Min.*, Sest. di D. Duro, p. 36) assigning the same picture to Giovanni Bellini; but it is curious that the Anonimo (p. 89) repeats Sansovino's statement, and it may be that Andrea Bellini is Previtali just as Vittore di Matteo was called Bellini or Belliniano because he was Bellini's assistant. Let us remember at the same time that in speaking of Cordegliaghi Vasari (iii. 646 sq.) gives him the Christian name of Gianetto, assigning to him a St. Peter disputing with other saints in San Pantaleone at Venice, of which the present hiding-place is not known. Boschini knows of none but Cordella, the pupil of Giovanni Bellini, assigning to him a Head of Christ still in the sacristy of the Salute at Venice, but so injured as to preclude an opinion, and a portrait of Bessarion at the Carità, now above a door in the Palazzo Ducale, but likewise so injured as to be beyond criticism. As for the altarpiece assigned by the same author (*Le Ric. Min.*, Sest. di S. Marco, p. 112) to Cordella at San Giuliano of Venice, it is a well-known Boccaccino. The Madonna below SS. Joseph, Louis, Anthony, and Francis, once in the Magistrato dell' Estraordinario (*Le Ric. Min.*, S. di D. Duro, p. 24), is no longer to be found; and this is also true of the Nativity at Santa Fosca (*Le Ric. Min.*, Sest. di C. Reg., p. 55).

¹ Berlin Museum, No. 45. Marriage of St. Catherine. Wood, 1 ft. 10 in. by 2 ft. 6½ in. from the Solly collection. To the left St. Peter; distance, a landscape. The types, character, movement, and treatment are those we see in the same subject at the late Sir Charles Eastlake's and in Previtali. Rosini (*Stor. della Pitt. Italiana*) has supposed this Berlin piece to be identical with a Virgin and Child noticed by Zanetti (*Pitt. Ven.*, p. 66) in the Casa Zen, and still in that palace in 1813 (Moschini, *Guida di Ven.*, i. 673), but both these authorities state that the Madonna of Casa Zen was signed "Andreas Cordelle agi," and no such signature is on the picture at Berlin. We must, therefore, suppose this Madonna and that of Signor Monza at Vicenza signed "Andreas C. A. discipulus Jovanis Bellini" (Moschini, *ib. sup.*, i. 673) to be missing.

* The picture which once belonged to Signor Monza is probably identical with a Virgin and Child with a Donor which in 1903 was owned by Count Porto at Vicenza, and which is signed "Andreas C. A. Di. Joannis Bellini P." In this connection we may also notice an excellent little portrait of a man in the Museo Poldi-Pezzoli at Milan (No. 611), inscribed at the back "Andreas C. A. Di Jo. B."

² See in a foregoing note the piece under the name of Cordella. But besides, let us notice a small panel of the Virgin and Child with St. John and St. Catherine, No. 70 in the Academy of Venice. This piece combines all the elements of progress in the Venetian school at the opening of the career of Giorgione and Titian. There is something still of Bellini's serious comprehension of form, but the colour and landscape are Titianesque. The picture has not the powerful handling of Giorgione, yet seems by some one under his influence. We do not

St. Sebastian and St. Thomas Aquinas, painted in 1506, and now in the Lochis Gallery, almost requires the signature which it bears to prove that Previtali was still the disciple of Bellini, the short figures and drapery being reminiscent in a greater degree of Carpaccio or Montagna than of any other artist.¹ In 1510, the date of a Virgin and Child and small Baptist in Mr. Barker's collection, he still clung to a peculiar mould of face,² whilst in a later example of the Virgin and Child with Saints belonging to the Conte Baglioni at Bergamo he imitates the Luinesque regularity of features and cleanness of surface already noticed as distinguishing Basaiti.³ We can only mention as the most important things in this class the Madonna and Donor of the National Gallery,⁴ the Ecce Homo in the Layard collection,⁵ the Virgin think Previtali could diverge from his habitual manner to paint a thing of this kind.

Zanotto (in *Guida di Ven.*, p. 397) assigns to Cordegliaghi a Virgin with the Child giving a benediction to St. Peter Martyr, Sala II., No. 33 in the Correr Museum. The catalogue of this museum, however, justly assigns the piece to Bissolo.

In the Museum of Mayence a Head of Christ, No. 252, has the round shape, the colours have the reddish tone, of Bellinesque works of Previtali and those called Cordegliaghi.

¹ Bergamo, Lochis, No. 176. Wood, oil, m. 0.73 by 0.57, inscribed: "Ihs MCCCCVI Andreas Bergomensis discipulus Jova. Bellini pīxit." The types are a little vulgar, the colour dim and red, and unrelieved by shade. This picture has passed through many hands. (See Tassi, *ub. sup.*, pp. 42, 43.)

* From the same year dates a Virgin and Child with a Donor belonging to Dr. Frizzoni of Milan.

² Mr. Barker's collection, London. Wood, oil, half-lengths, half life-size, inscribed with the monogram and the mutilated signature: "MDX Andre ens . . pinxit." The landscape here is bright and green, the Child out of balance, and the heads as in previous examples. [* This picture is now in the Gallery at Dresden (No. 60).]

³ Conte Baglioni, Bergamo. Wood, half-lengths, all but life-size. The Virgin holds the Child, which reads a book, between St. Anne in prayer and a saint holding a book, on the cover of which one reads in a round inscription: "Andreas Ber. pinx." To the right is a ruin, to the left a landscape like Palma's; colour as usual horny and red, hard and reminiscent of Lotto, clean and recalling the Lombard Andrea da Milano. [* This picture is now in the Galleria Carrara at Bergamo.]

⁴ National Gallery, No. 695. Wood, 1 ft. 9 in. by 2 ft. 3 in., originally in the Manfrini Gallery. Virgin and Child, the former placing her hand on the head of a monk in prayer; distance, landscape, with St. Catherine near a ruin to the right. The Child in benediction holds a flower, a pleasing figure for Previtali. The colour is entire and of high surface, like Boccaccino's.

⁵ Layard collection, Venice. Ecce Homo. Wood, oil, bust, originally in

and Child in the study of Signor Paolo Fabris at Venice,¹ and the Christ carrying his Cross in the house of Signor Carlo Valentino at Gemona. In this Christ, the regular features of which create a very pleasurable impression, the soft edge of substantial impasto is quite as much derived from Palma as the fresh green landscape from Palma and Giorgione; but the cold and patient treatment reveals an imitator of both, as at Rovigo the so-called Leonardo betrays the hand of Basaiti.² At the Brera, where Previtali's panel of 1513, a Christ on the Mount, is preserved, we almost forget that he has been at Venice, his colouring having assumed a local Lombard look.³ This phase, however, was momentary; for Previtali now settled at Bergamo, and, in contact with Lotto, himself a worshipper of the Venetian colourists, resumed the manner of Catena and Basaiti. For the first time also, in a great altarpiece dated 1515, at Santo Spirito of Bergamo, he took the title of Previtali, establishing his identity by introducing into the cartello the monogram already used in pictures with the surname of Cordegliaghi.⁴

The saint whose glorification Previtali depicts is St. John the Baptist, standing on a pedestal in a portico, attended by St. Nicholas of Bari, St. Bartholomew, St. Joseph, and Jacopo da Bergamo. Nothing is more marked in these figures than the uniform tinting and careful execution; the round heads and small dry shapes being like those of Catena and Basaiti, whilst

Bergamo. A figure and face of regular shape, a little lifeless, Lombard in air, as Basaiti was, and of a strong reddish hue. Size half-life.

¹ Signor Paolo Fabris, Venice. Wood, oil, half-lengths. The Virgin wears a cap embroidered with pearls. The Child is on her lap, holding with his right hand the hem of her bodice. His feet are flat and ill drawn. To the left and behind the Virgin green trees; to the right a house and trees; on a cartello to the left the words: "Andreas Bergomensis jovañis B. D. P." The landscape is more modern Palmesque than before; the hues of flesh are glassy and empty, otherwise the style is like that of previous examples. [* There is no clue to the present owner of this or the following picture.]

² Signor Carlo Valentino, Gemona. Wood, oil, half-length; distance, trees. The hand is slightly retouched.

³ Brera, Milan, No. 168, originally in Santa Maria delle Grazie of Bergamo. Wood oil, all but life-size; inscribed on a cartello to the right: "Al nobel homo M. Andrea dipintor in Bergamo, MDXIII." The colour is cold and disagreeable.

⁴ * As early as 1512 we find the artist signing himself Previtali; cf. *postea*, p. 285, n. 1. See also *antea*, p. 276, n. 1, and p. 280, n. 3.

the even tinge of grey flesh-tone reminds us of Lotto.¹ From this moment, indeed, Previtali may be said to have ceased to change. Whether in 1522, at which time he finished the Virgin and Child with Saints in the Casa Bonomi at Milan,² or in 1524, when he delivered the Glory of St. Benedict in the Duomo and the Crucified Saviour in Sant' Alessandro of Bergamo,³ his style remained the same; and we should be dealing in mere repetition were we to dwell upon the numerous specimens of this period in the galleries of Bergamo and Berlin.⁴ The marked decline

¹ Santo Spirito of Bergamo. Canvas, oil, inscribed on the pedestal of St. John: "Andreas Previtali pinxit MDXV," with the monogram; a gay landscape is seen through a colonnade.

* From 1517 dates a Trinity between SS. Augustine and George of Cremona at Alzano Maggiore near Bergamo (signed "Andreas Privitalus fatiebat MDXVII") and from 1519 a Head of Christ in the National Gallery (No. 2501, signed "Andreas Privitalis p. MDXVIII"). In the Augusteum at Oldenburg (No. 80) there is a little picture of St. John the Baptist in a beautiful landscape, signed "Andreas Privitalus fatiebat MDXXI."

² Casa Bonomi, Piazza San Giovanni at Milan. Canvas, figures half the size of life. The Virgin holds the Child on a parapet between SS. Joseph and Jerome, half-lengths. This is a very washy, feeble, and diaphanous picture, once we believe in possession of Monsignor Rosales (Lanzi, ii. 123), inscribed in the screen: "Andreas Previtalus faciebat 1522." This is the picture noticed in private hands by Ridolfi (*Marav.*, i. 184) and Tassi (p. 40). [* The Bonomi collection no longer exists.]

³ Duomo of Bergamo. Arched canvas with figures all but life-size, signed: "Andreas Privitalus p. MDXXIII." At the sides of St. Benedict enthroned, St. Buonaventura and a bishop. An inanimate picture, in style and colour like the foregoing, and without strength in the shadows, as is the case indeed from henceforward. (See Tassi, pp. 39-40, and Ridolfi, *Marav.*, i. 184.) [* Morelli thinks that three small ovals in the sacristy of the Duomo are by Previtali and originally formed the predella of this altarpiece (*Die Galerien zu München und Dresden*, p. 310, n. 1). The authors ascribe these pictures to Lotto (see *postea*, iii. 420).]

Sant' Alessandro of Bergamo, sacristy. Christ crucified between the Virgin and Evangelist. Small canvas, misty in the contour like Cariani, signed: "Andreas Privitt. pinxit MDXXIII." In the same place, a small figure, on panel, of Christ carrying his Cross—warm, and a little reminiscent of Costa.

⁴ These form a goodly list as follows: (1) Bergamo, Sant' Andrea. Arched canvas of nine figures representing the Deposition from the Cross, an empty flat picture of Previtali's latest time. (2) Carrara Gallery, No. 183. Votive altarpiece of the Casotti family, having passed in course of descent to the Marquis Solza, from whom it was obtained. (Tassi, *ib. sup.*, i. 42, states that there is a date of 1532 on the picture, an error the more remarkable as Previtali died in 1528). This canvas represents the Virgin with the Child on a cushion on her lap between Paul and Agnes Casotti, the patron saints of both of whom are half seen



Alinari photo.

GLORY OF ST. JOHN THE BAPTIST.

I. 284]

[Bergamo, Santo Spirito.



apparent in the large altarpiece of 1525 at Santo Spirito¹ is due no doubt to injury and the employment of an assistant who

at the lower sides of the picture. There is a want of strength in the shadows which gives the work a washy appearance. The flesh of the Virgin and Child is injured by restoring. (3) In the same declining manner we have in this gallery, No. 68, a lunette canvas with life-sized figures representing, full-length, the Marriage of St. Catherine, St. Joseph, St. Roch, St. John the Evangelist, and St. Francis. The treatment as above, washy, soft, and cold. (4) Again, Lochis Gallery, No. 171. A Virgin and Child in front of a green curtain, behind which (right) a landscape. The flesh of both figures is injured by abrasion, and that of the Virgin by restoring (wood, figures half life-size). The manner is, like the foregoing, that of Previtali's last period. (5) Berlin Museum, No. 42 Canvas, 4 ft. 5½ in. by 3 ft. 9¾ in., from the Solly collection. St. Lucy between the Magdalen and St. Catherine. Of gay feeble colouring, but grey and empty flesh, this picture recalls Girolamo da Udine's manner as derived from Cima; but the hand may well be Previtali's in his later years. (6) No. 1187, the dead Saviour lamented by various saints, a very feeble work, the authorship of which must remain undecided. [* It is now on loan to the collection of the University at Göttingen.]

¹ Santo Spirito of Bergamo. Wood, oil; lower course, the Virgin and Child between SS. Lucy and Anna, Catherine and Ursula, with the signature on the centre panel: "IHS. Maria. Andrea Previtalus pinxit MDXXV"; upper course, Christ in resurrection between SS. Bartholomew and John the Baptist, Peter and James. Before its last restoration this picture was much injured, and the upper part in a wretched state. The figures are about one-third of life-size, short in stature, clumsy, and coloured in a flat, feeble, rosy tint, recalling Palma and Lotto. The upper part seems exclusively by an assistant, who may be Caversegno.

In the latest phase, perhaps, of Previtali's art we might class the following: Padua Communal Gall., No. 55, under the name of Palma, and signed "Jacomo Palma," a Virgin and Child between two patrons, male and female, half-lengths, half life-size. This picture, once in the Capo di Lista collection, on being cleaned presented the signature above given, which however is an addition of no authority. The art is that of Previtali imitating Palma, but more in Palma's expanded form than usual. The colour is vitreous, flat, rosy. Better than this is a full-length Virgin between a donor and donatrix, No. 122 in the Hermitage at St. Petersburg. The Child is a repetition of Previtali's in its earliest form, slender, short-necked, and large-headed; the touch rich, and almost sloppy; lights and shades well contrasted. This is probably Previtali's at a moment when he had some resemblance with Cariani. Unhappily the surface here is greatly injured. The donor to the right is completely renewed, and the flesh in all parts restippled to a tomato red. The distant landscape is the best preserved bit in the picture.

* In the second volume of the first edition (p. 540, n. 1), the authors introduce the following catalogue of pictures by Previtali not noticed in the life of this painter: "(1) Bergamo, Casa Petrobelli, from the church of Berbenno, sixteen miles from Bergamo [* now Bergamo, Galleria Carrara, No. 97]. Arched panels with life-size figures of St. Anthony enthroned attended by an angel who throws acorns to the pig on the foreground, between St. Lawrence and a canonized deacon

probably finished a picture left on the stocks, if we may use the expression, by his master. We may at some future time treat of this assistant, whose name is Caversegno. Of Previtali him-

holding a palm. An upper course of smaller panels represent Christ in the tomb supported by the Virgin and Evangelist, between half-lengths of St. Peter and St. Paul. These panels are all separated and are injured by scaling, cleaning, and retouching; they originally formed an altarpiece which may be considered one of the boldest and best of Previtali's works. (2) Bergamo, Conte Luigi Albani, from S. Agostino of Bergamo. St. Ursula, erect on a pedestal, holds her hands together in prayer, with three angels in flight holding crowns; the virgin martyrs on their knees in front. This also is boldly treated in a manner that reminds us of Carpaccio; the figures are on panel, under life-size, and not without injury from time and restoring. [* Apparently this is the picture shown as No. 39 in the Esposizione diocesana d'arte sacra at Bergamo in 1898, when it belonged to Signor Giovanni Moroli.] (3) Bergamo, Pia Casa di Misericordia, Virgin and Child, half-lengths, inscribed: 'Andreas Privital' MDXIII.' Canvas stretched on wood, m. 0.50 high by 0.69. This is a copy. (4) In the same place, a Virgin and Child (kneepiece), m. 0.81 high by 0.66, assigned to Previtali, is too much damaged by flaying and retouches to warrant an opinion. [* These two pictures are now in the Galleria Carrara, Nos. 182 and 184.] (5) Bergamo, Carmine. St. Albert full-length under glass. An angel above the saint's head holds a scroll; a female kneels on the foreground—this figure was scarcely to be seen through the dust covering the inner side of the glass. (6) Bergamo, S. Sigismondo or il Conventino. St. Sigismund seated under a niche with a diadem on his head in robes trimmed with fur; in his hands the orb and sceptre, inscribed: 'MDXII Andreas Privitalus pinxit.' This panel is warmly coloured, and the figure is regular and well drawn. [* This was the central compartment of a triptych; the two side compartments are missing. See Tassi, *ub. sup.*, i. 41.] (7) Bergamo, Signor G. Abate. Originally in S. Spirito. Small lunette panel with the Virgin and angel annunciate; a very careful and pleasing little work by Previtali."

The following are also works by Previtali: (1) Alzano Maggiore (near Bergamo), parish church (but once San Pietro Martire). St. Anthony the Abbot between SS. Christopher and Nicholas of Tolentino. (2) Bergamo, Galleria Carrara, No. 25. The Pentecost. (3) Bergamo, Count Moroni. The Virgin and Child between two Saints. (4) Budapest, Picture Gallery, No. 77: The Virgin and Child with St. John and a Donor. No. 93: The Virgin and Child. (5) Hamburg, Weber collection, No. 114. The Holy Family. (6) London, National Gallery, No. 2500. The Virgin and Child with the Olive-tree. (7) London, Mr. J. Annan Bryce. The Virgin and Child (signed "Andreas Privital. pinxit M.D.XIII"). (8) London, Sir H. Howorth. Rest during the Flight into Egypt. (9) London, late Salting collection. The Virgin and Child with a Donor. (10) Milan, Brera, No. 167. The Coronation of the Virgin. (11) Venice, Academy, No. 639: The Nativity. No. 640: The Crucifixion. (Both until recently in the sacristy of the Redentore.) (12) Venice, Ducal Palace, Chiesetta. The Crossing of the Red Sea. Christ in Limbus. The four last-mentioned pictures are identical in size and exhibit similar characteristics of style. The author is obviously Previtali under the influence of Lotto.

self we know little more than has been related in these pages. The annals of Bergamo tell us of numerous canvases completed by him in 1511, 1513, and 1517, and of altarpieces in country churches and private galleries, all of which are mislaid or lost¹; they relate incidents of the year 1521 in reference to a competition for a monument in high relief at Santa Maria della Misericordia, during which our artist had consultations and gave an opinion in conjunction with Andrea Riccio, Bernardino Zenale, Zilioli, and Lorenzo Lotto²; they describe how he made plans for rebuilding the choir of that church³; they tell us at last that Previtali died of plague in 1528.⁴

Just as under the pseudonym of Cordegliaghi we assume the presence of Andrea Previtali, so, under the names of Bellin Bellini and Vittore Belliniano, we believe we find Vittore di Matteo. We should have been puzzled to distinguish Vittore from Carpaccio, but that both are noted as companions in documents of the sixteenth century. We know of Vittore di Matteo that he was one of the masters chosen by Bellini, together with Carpaccio and Lazzaro, to value Giorgione's frescoes at the Fondaco in 1508, and that in 1515 he was Giovanni Bellini's assistant in the Great Hall of Council.⁵ As we never

¹ Bergamo. These are: (1) A Virgin and Child in Casa Terzi, with the painter's name and the date 1511. (2) A Transfiguration, inscribed: "Nob. Paulus et Jo. fratres de Cassettis trino obtulerunt hæc 1573," in Santa Maria delle Grazie (Tassi, *ub. sup.*, p. 42, and Anon., p. 51). (3) A Trinity dated 1517 is described in the church of Sant'Agostino at Almenno (Tassi, p. 43). [* Cf. *antea*, p. 284, n. 1.] Further without dates: (4) Bergamo, Sant'Agostino. Altarpiece of St. Ursula and her companions (Ridolfi, *Marav.*, i. 184; Tassi, p. 40. [* Cf. *antea*, p. 285, n. 1.] (5) Duomo. Virgin and Child between two Saints (Anon., p. 47). (6) San Domenico. Annunciation, a fresco (Anon., p. 49). (7) Santa Maria di Sotto. St. Sigismund between two Saints (Tassi, p. 41). [* Cf. *antea*, p. 285, n. 1.] (8) San Bernardino di Borgo, Sant'Antonio. Predellas: 1°, Ecce Homo; 2°, St. Lucy; 3°, St. Jerome (Tassi, p. 41). (9) SS. Trinità. SS. Sebastian, and Fabian in armour, figures at the side of a statue of St. Roch; above, the Virgin and angel annunciate; below, two small rounds (Tassi, p. 41). (10) San Benedetto. St. Stephen between St. Nicholas and a bishop (*ib.*). (11) Casa Vailletti and Casa Tomini. Portraits (Tassi, p. 42). (12) Serinalta (church of). St. Peter Martyr between SS. Augustine and Nicholas (Annot. Tassi, p. 42). (13) Lonno (church of). Virgin and Child (*ib.*). (14) Cusio (church of). Altarpiece (Tassi, p. 43).

² Tassi, pp. 43, 69, 74, 87.

³ *ib.*, pp. 42, 43. Virgin and Child, in the hall of the Misericordia, was done about the same time (*ib.*).

⁴ Tassi, p. 43. He died on the 7th of November at his house in Bergamo.

⁵ See the documents in Gualandi, *ub. sup.*, serie 3, pp. 91, 92.

hear of any painter called Vittore di Matteo in the chronicles and guide-books, whilst we have notice of works of art by Vittore Belliniano and Bellin Bellini, we must either admit that there are no pictures of the one and no records of the other, or that they are identical; and, as the dates coincide, we may favour the theory of identity.¹ Of Bellin Bellini, who is mentioned by Boschini, Ridolfi, and Lanzi,² there are but vague accounts to this purport, that he was a relative of Giovanni, and a mediocre craftsman following his kinsman's manner. Of Vittore Belliniano we have more explicit information. He is called "Vittore Bellini" by Vasari, who praises his Martyrdom of St. Mark, dated 1526, now in the Academy of Vienna;³ Belliniano by Boschini, who says Vittore is a pupil of Cima.⁴ Ridolfi saw his Coronation of the Virgin in a church near Mestre.⁵

These are the only pieces of any authenticity, by an artist the scarcity of whose works almost proves that he spent his life as a journeyman. The Coronation to which we have just adverted may still be seen in the parish church of Spinea. It is an arched canvas with life-size figures of the Eternal giving his blessing to the Saviour, who crowns the Virgin on a throne guarded by stone griffins. Looking up from below or pensive, as an angel plays upon the lute, stand St. Peter, St. Jerome,

*¹ The identity of Vittore di Matteo and Vittore Belliniano is now beyond doubt, since Dr. Ludwig has found in a document of 1528 the signature "Vetor Belliniano pictor quondam ser Matheo." Vittore Belliniano is first mentioned in 1507, when he was appointed as one of the assistants of Giovanni Bellini in completing the pictures in the Hall of the Great Council which Luigi Vivarini had left unfinished at his death. From the following years we have several records of him, two of which have been noticed above; see also *postea*, iii. 310 *sqq.* He died in 1529, having by the later of his two wills bequeathed to a friend "retractum qm. domini Joannis Belliniani (*sic*) olim preceptoris mei." Cf. Ludwig, in the Berlin *Jahrbuch*, xxvi., Supplement, pp. 72 *sqq.*

Before concluding that Vittore Belliniano and Bellin Bellini are one person, it would be desirable to know something more about the picture of St. Scolastica, inscribed with the latter name, which Zanotto in 1847 describes as being in the Palazzo Giustiniani sulle Zattere at Venice (*Venezia e le sue lagune*, vol. ii., pt. ii., p. 480).

² Boschini, *Le Ric. Min.*, Pref. 9; Ridolfi, *Marav.*, i. 103; Lanzi, ii. 107. None of his works are mentioned. [* Cf. n. 1.]

³ Vasari, iii. 649.

⁴ Boschini, *Le Ric. Min.*, Sest. di Castello, p. 71.

⁵ *Marav.*, i. 103.

St. Augustine, and St. Paul; the types reminding us of Cima and Girolamo da Santa Croce; the attitudes, of Palma and del Piombo. An inscription tells us that Vittore completed the altarpiece in 1524.¹ It is injured by restoring, but still in better condition than the Martyrdom of St. Mark in the Academy of Vienna, the centre of which is completely obliterated, leaving little more to be seen than the group of the execution and the heads of some spectators. Bold composition in the spirit of Carpaccio, and a certain monotony and uniformity of colour, betray an effort made by a man of third-rate talent to emulate the freedom of the Titianesques²; of Cima not a sign; yet, as we are told that he learnt something from that master, we may assign to Vittore a share in school-pieces bearing the general air of Cima's, with a feeble drawing and a cold execution; and, as such, notice the Virgin and Child between SS. Bartholomew and Prosdócimo in San Leonardo of Treviso,³ a St. Erasmus in Glory in the same church, a St. John the Baptist amidst Saints at San Fior near Conegliano,⁴ and other things of still less value.⁵

¹ Spinea, near Mestre (church of). Figures life-size, signed on the foot of the throne: "MDXXIIII Victor Belli." The composition is that which Benedetto Carpaccio used in 1537 for his altarpiece at Capo d'Istria.

² Vienna Academy, No. 87. Figures life-size, inscribed: "MDXXVI Victor Bellinianus." Once in the Albergo of the school of San Marco at Venice. Ridolfi, i. 103.

* As we have seen above (p. 190, n. 2), this picture was ordered in 1515 from Giovanni Bellini, who died the following year without having completed the work, which was brought to an end ten years later by Vittore Belliniano.

³ San Leonardo of Treviso (see *antea* in Jacopo Bellini). The panels have been reset, the Eternal and an angel at the base being additions of the seventeenth century. The figures are paltry; the colour raw and red, and coldly shaded.

St. Erasmus, in the same church, is assigned to Giovanni Bellini (Crico, *ub. sup.*, p. 56, and *antea*). This is a damaged and repainted picture with life-size figures, the head of St. Erasmus short and square, the draperies broken, the colour of substantial impasto, but semi-lucid and horny. The griffins supporting the arms of the throne are similar to those in the Coronation at Spinea. The art recalls not merely Vittor Belli, but Pier Maria Pennacchi, yet, if it be by the latter, he is the true master of Vittor Belliniano.

* This is a work by Vincenzo dalle Destre of Treviso; cf. *antea*, p. 185, n. 2, and p. 254, n. 1. As to Vittore Belliniano's artistic training, we have it on his own authority that he was the pupil of Giovanni Bellini; see *antea*, p. 288, n. 1.

⁴ San Fior, near Conegliano, under the name of Cima (see *antea*, p. 251, n. 4). In the same style: (1) San Germano or Zermen, church of San Dionisio. [* Now Venice Academy, No. 658.] Virgin and Child between Dionysius and another

For note 5 see next page.

With smaller claim to attention than Vittore, Pasqualino's pictures at Venice afford examples of the manner in which Giovanni Bellini and Cima were imitated by fourth-rate men.¹ In a *Virgin and Child with the Magdalen*, dated 1496, at the Correr Museum, Pasqualino appears to us as a poor draughtsman and worse colourist, aping Cima and Previtali²; and with the aid of this one example we trace many more under ambitious names in various galleries.³

Marco Belli, a more respectable follower and disciple of Bellini, is the author of a *Circumcision* at Rovigo, which, we have already seen, is a copy from the master's original at Castle

saint, under the name of Cima (see *antea*, p. 251, n. 4). (2) Rome, Casino Borghese, No. 445, assigned to Giovanni Bellini, and inscribed: "An æ. XXIII. 1510." See also *antea*, p. 185, n. 2, *Virgin and Child with a donor in profile* in the Casa Gera at Conegliano, assigned to Giovanni Bellini.

* The authors also mention later in the first edition (ii. 420, n. 3) a picture by Vittore Belliniano in the Galleria Lochis at Bergamo (No. 180); they describe this work as follows: "It represents the bust of a man in prayer in a landscape. Before him are a death's-head and crucifix; on the corner of the panel: 'MDXVIII. xx. Mazi.' The treatment recalls that of Vittore Belliniano's canvas at Vienna and the surface is flayed by cleaning. The work is cold and careful, in the mixed feeling of Bellini and the elder Palma." This picture is signed "Victor Belini p."

² Boschini (*Le Ric. Min.*, Sest. di S. Marco, p. 112) assigns to Vittore a *Coronation of the Virgin* in San Giuliano at Venice, which is signed by Girolamo da Santa Croce.

*¹ The earliest record of Pasqualino dates from 1463, when he was married at Treviso. He died at Venice in 1504. It appears that his surname was Lamberti. See Biscaro, in *L'Arte*, i. 141; Ludwig, in the Berlin *Jahrbuch*, xxvi, Supplement, pp. 52 *sqq.*

² Venice, Correr Museum, Sala XV., No. 34. Wood, m. 0.75 by 0.60, inscribed on a scroll to the left: "Pasqualinus Venetus 1496"; half-lengths, in a distance of sky and hills, recalling Cima and Previtali. The forms are defective, the colour in flesh of a yellow-brown shadowed in olive.

³ In the same gallery, No. 15 (Cat. of 1859), assigned to Giovanni Bellini (see *antea*, p. 186, n. 4), *Virgin between SS. Jerome and Catherine*, same style and execution as No. 34 (Sala XV). At the Walker Art Gallery at Liverpool (Roscoe collection, No. 30), a *Virgin and Child* (see *antea* in Gentile Bellini) is either by Pasqualino or some other imitator between him and Vittore Belliniano.

In the Communal Gallery at Padua is a half-length *Virgin and Child* on panel. The sky is seen through an opening to the left. Pasqualino may well be the painter.

Under the name of Cima in the Manfrini Gallery at Venice is a *Virgin and Child* (No. 239) probably by Pasqualino; and in the Leuchtenberg Gallery at St. Petersburg a copy of Cima's *Virgin and Child*, No. 300 in the National Gallery, is also probably by Pasqualino. The same authorship might be correct for the *Virgin giving the breast to the Infant Christ*, a small panel ascribed to

VITTORE BELLINIANO



Anderson photo.]

[*Bergamo, Galleria Lochis.*

THE CRUCIFIED CHRIST ADORED BY A DONOR.



Howard.¹ Characteristic in this copy is the exaggeration of Giovanni's broken outline, bony form, and a disagreeable dryness, defects already observed in Marco Marziale. We shall not venture to assume absolutely that Belli and Marziale are one person—it may be so.² They have certainly the same stamp; they are both patient draughtsmen; they are careful and minute in their outlines, but unfamiliar with nature; and of Belli we possess this specimen only; but there are records of his existence besides, and we have evidence that he was married to the daughter of the sculptor Domenico da Tolmezzo, and that he was at Udine in 1511.³

Last and least in this catalogue of fourth-rates we have Andrea Busati, composer of an enthroned St. Mark, executed about 1510,

Giovanni Bellini in the Chiesa del Redentore alla Giudecca in Venice (see *antea*, p. 186, n. 4); a Virgin and Child with St. Jerome and two female saints under the name of Gentile Bellini in the Leuchtenberg Gallery at St. Petersburg; and a Virgin and Child, No. 90, in the Barberini Gallery at Rome (see *antea* in Giovanni Bellini), but here the name of Marco Belli might not be unsuitable.

* A signed picture by Pasqualino belongs to Herr Jos. V. Novák of Prague; it represents the Virgin and Child with four saints and a donor, and is inscribed: "P. Pasqualinus Venetus G. B. f." In the Vieweg collection at Brunswick there is a Madonna by him, signed "P. V. f." See also Burckhardt, *Cima da Conegliano*, pp. 143 *sq.*

¹ Rovigo Gallery, No. 80. Wood, oil, 2 ft. 9 in. long by 2 ft., inscribed: "Opus Marci Belli discipuli Johannis Bellini." The colour is brickly, flat, and hard, and related to that of Pasqualino; the impasto and treatment remind us more of Cima than Bellini. Marco Belli's name is suggested in connection with the execution of a Marriage of St. Catherine in the Gallery of Rovigo ascribed to Giovanni Bellini (see *antea*, p. 186, n. 1), and repetitions of that subject in Dudley House, in the Fitzwilliam Museum at Cambridge, and the Communal Gallery at Padua (*ib.*). He might claim, perhaps, the Virgin and Child, No. 429, in the Stuttgart Gallery, and No. 101 in the Venice Academy, a Virgin and young Baptist under his name but very feeble. [* A replica of the last-mentioned picture, with a different landscape, is in the collection of Mr. Robert Benson of London.]

*² Owing to the difference of the family names it is *a priori* difficult to assume that Marco Belli and Marco Marziale are one person; nor does it seem to the editor, that there is such a resemblance between their styles as to lead us to infer the identity of the artists. Besides, Belli describes himself as a pupil of Giovanni and Marziale as a pupil of Gentile Bellini.

³ In the Archivio Notarile of Udine is preserved the will of Giovanni q. Domenico da Tolmezzo, dated Sept. 11, 1511, wherein Giovanni bequeaths a house to his sister Franceschina, wife of the painter Marco Belli. In the same Archivio is a record of the same date, wherein appears as witness "Ser Marco Belli Pittore q. Ser Giorgio Belli di Venezia," in company with Giovanni Martini of Udine. [* Marco Belli continued to live at Udine until his death, which occurred in 1523. See Joppi, in *Monumenti storici pubblicati della R. Deputazione veneta di storia patria*, ser. iv. *Miscellanea*, vol. xii., Supplement, p. 25.]

at the Venice Academy, and a Saint in the Communal Gallery of Vicenza, both of which display an acquaintance with the atelier of Basaiti.¹

We all but exhaust the list of the Bellinesques when we have mentioned Francesco Bissolo, the fellow-labourer of Vincenzo of Treviso and Marco Marziale at the Venetian Hall of Council in 1492.² Our notices of this artist are as scanty as they can well be.³ He was born, it is said, at Treviso,⁴ from whence he

¹ Venice Academy, No. 81. Canvas, with figures half the life-size, of St. Mark enthroned between St. Francis and St. Andrew; inscribed on a cartello: "Andrea Busati," beneath which the shields of the families of Badoaro, Diedo, and Gabriel. Zanotto (who engraves this piece in *Pinac. dell'Accad. Ven.*, fasc. 25) makes a statement tending to prove that this picture must have been executed between 1490 and 1509, when Marco Diedo, Bernardino, Gabriel, and Andrea Badoaro were in the office of the Magistrato delle Ragioni Vecchie, to which this picture belonged. The only weak point in his argument is that St. Bernardino, who ought to be one of the patron saints according to his theory, is not in the picture. Boschini (*Le Ric. Min.*, Sest. di S. Polo, p. 26) notices this piece under the name of Andrea Basaiti, and Zanetti (*Pitt. Ven.*, p. 77) under that of Marco Basaiti. The period of execution, if judged technically, would be *circa* 1510. [* Dr. Ludwig points out that the arms painted on the first step of the throne are those of the Contarini, Donato, and Marcello families. Only once during the whole sixteenth century there occurs among the officials of the Magistrato delle Ragioni Vecchie a group of three persons bearing the names of the saints in the picture; and these noblemen—Marc' Antonio Bernardo, Andrea Dandolo, and Francesco Contarini—held their offices for one year and four months until Jan. 1530, Oct. 1530, and March 1532, respectively. It seems therefore likely that this work was ordered about 1530–32. The above-mentioned arms were put on the painting much later, by order of some other officials, a not uncommon proceeding. Busati invented nothing in the picture, pilfering the figures of SS. Mark and Andrew as well as the landscape from a painting by Cima once in the Ducal Palace (see *antea*, p. 251, n. 4), while he took the St. Francis from Basaiti's altarpiece now at Berlin (see *antea*, p. 270). Cf. Ludwig, in the Berlin *Jahrbuch*, xxiii. 54.]

The picture at Vicenza represents a saint with a book and a lily, life-size (wood, oil). The treatment is the same as at Venice, but the inscription leaves some doubt. It reads: "Andreas l. ussatis in Venezia pinxit"; and one cannot say whether the first letter is a B or an L.

* Andrea was the son of Stefano Busati, a native of Albania; the first record of him dates from 1503. He made his will in 1528; but, as we have seen, he appears to have lived for some time after that date. Cf. Ludwig, in the Berlin *Jahrbuch*, xxvi., Supplement, pp. 98 *sqq.*

² His wages were two ducats a month (Gaye, *Carteggio*, ii. 71).

³ Dr. Ludwig discovered a considerable number of documents relating to Francesco Bissolo, which are published in the Berlin *Jahrbuch*, xxvi., Supplement, pp. 41 *sqq.*

⁴ Federici (*Mem. Trevig.*, i. 229) asserts this without giving the proofs.

wandered to Venice, acquiring there sufficient experience to take rank among the better pupils of Giovanni Bellini. He soon showed that he could enter into the spirit, as well as imitate the manner of his master; and he probably helped Giovanni in more than one of his pictures. He was of a soft and tender fibre, like Sassoferrato, very careful and conscientious, and, among Venetians, a sort of Spagna. We may believe the more readily that he was a Trevisan, as in art he was apparently affected by the example of Catena;¹ and the first specimens of his industry are akin to Vincenzo's in the small character of the personages and a hard high texture of colour. We know of no earlier or more authentic work of Bissolo than the Annunciation in the Manfrini Gallery at Venice, in which the broad features above described are discerned. The angel stands to the left on the chequered white and yellow floor of an apartment opening out upon the country, the Virgin to the right at a desk. In both figures the shape is puny, and the extremities are thin and pointed. Strong light and strong shadow are alike wanting, and there is a lack of strength in every part. It is curious indeed to mark the mixture of hardness and mistiness which contributes to the effect. The tones of flesh are dry and empty, yet clouded so as to lose precision. The landscape is sharp in tint, yet undefined in contours. The colour at the same time has a thick enamel surface of vitreous half-transparence reminding us of Boccaccino.² In this style we have three Saints called Carpaccio in the Brera,³ and a very careful pallid portrait of a lady in the National Gallery.⁴ Without any very material change at first,

* ¹ Catena, as we have seen (*antea*, p. 254, n. 1), was not a Trevisan; nor does any contemporary document mention that Treviso was Bissolo's native place. Federici's statement to that effect is probably one of his many unwarranted assertions. As far as one can see, Bissolo always lived at Venice, where he died at an advanced age in 1554. Cf. Ludwig, *ib. sup.*, xxvi., Supplement, p. 48.

² Manfrini Gallery. Small panel, inscribed on the desk: "Franciscus Bissolo."
[* This picture is now in the collection of Mr. Robert Benson of London.]

³ Brera, Milan, No. 158. St. Stephen, m. 0.58 by 1.15, wood; St. Augustine, wood, m. 0.45 by 1.15; St. Nicholas of Tolentino, wood, m. 0.43 by 1.15, all under the name of Carpaccio. [* They are now officially ascribed to Bissolo.] Here is the same lively colour as at the Manfrini Gallery, the same thin misty tone and clear-coloured landscape of clouded forms. Bissolo here is very close to Catena in style.

⁴ National Gallery, No. 631. Portrait of a lady. Wood, oil, 1 ft. 2½ in. by 1 ft. From the Beaucousin collection, once under the name of Gentile Bellini, a very

Bissolo continued in this path when working as a journeyman ; and so, we think, he executed the replica of Bellini's Circumcision now in the Doria Gallery at Rome,¹ the Virgin and Child between St. John and St. Peter of the Casa Mocenigo in Venice,² and its original under Bellini's name in the sacristy of the Chiesa del Redentore alla Giudecca.³ Though technically unaltered he is now more Bellinesque, but inferior to Bellini in spirit, in correctness of outline and brilliancy of colour.

At the opening of the century Bissolo's art assumes the freedom of the rising Venetians ; and in a Glory of St. Eufemia at Treviso, not improperly ascribed to the year 1504, he becomes Giorgionesque in contour and in drapery, and gives some expansion to the human shape.⁴ Of this period, but with a touch of Palma, is the Holy Family with a donor lately in the Northwick collection,⁵ and a portrait assigned to Giorgione in the

careful Bellinesque portrait, of empty colouring, and therefore without the firmness of touch or of purpose conspicuous in both the Bellinis ; hard, pallid, rosy in the semi-transparent colour.

¹ Doria Gallery, No. 121. Wood, figures half size of life. Five figures (see *antea*, p. 148), raw, reddish, and empty in colour.

In the same style a half-length Virgin and Child, in Venice, SS. Gervasio e Protasio, under the name of Bellini (see *antea*, p. 184, n. 4), and engraved in Zanotto (*Pinac. Ven.*, fasc. 15), the colour as in the immediately foregoing. But we are also reminded here of Bartolommeo Veneto, of whom a word later.

² Venice, Casa Conte Alvise Mocenigo a S. Stae. Virgin and Child between St. John and St. Peter, half-lengths, on a dark ground. The colour is of a glowing enamel, the Virgin and Child copied from that of Bellini in the sacristy of the church del Redentore at Venice, the touch and treatment Bissolo's. [* The present owner of this picture is not known.]

³ Venice, Chiesa del Redentore alla Giudecca. (See *antea*, p. 184, n. 4.) This is the original of the foregoing as regards the Virgin and Child, the saints in attendance (half-lengths) being here St. Jerome and St. Francis. Still more in Bissolo's manner in the sacristy of the same church, and also under Bellini's name (see *antea*, p. 184, n. 4), is a Virgin and Child between St. Catherine and St. John the Evangelist (half-lengths), feeble and empty, with drapery in straight lines, and something heavy and uniform in the colour.

⁴ Treviso Duomo. The saint on a pedestal in front of a red curtain, between St. John the Baptist recommending the donor and St. Juliana ; six cherubs to the right and left. Wood, oil, figures of all but life-size, inscribed : "Franciscus Bissolus." The patron is stated by Federici (*Mem.*, i. 229) to be Francesco Novello, who died in 1504 ; the flesh is here, as before, rosy yellow and uniform, the drapery broader in cast than heretofore, yet too full of detailed lines. [* An excellent study for the head of the donor is in the Uffizi (No. 1460).]

⁵ Late Northwick Gallery, and No. 880 of its catalogue. Wood, 3 ft. 3 in. long by 2 ft. 6½ in., inscribed : "Franciscus Bissolus" ; subject, the Virgin, Child, and St.

Pitti at Florence.¹ A little later came Titianesque in addition to Giorgionesque imitation, and in this phase the best example out of Italy is the warm, sombre, but uniformly toned Resurrection at the Berlin Museum, in which, as usual, there is something pleasing in the softness of the forms and the gaiety of the tints to counterbalance the absence of massive light and shade, and the flat filling of the contours.² It would be easy to register in succession numerous examples of Bissolo in all these stages of his development, many of them in Venice,³ others in England⁴; we might cite one instance in which a portrait evidently by him at Rovigo is made to pass under the name of Raphael.⁵ One of

Joseph, with a patron (half-lengths) in a landscape, of the same class and kind as the foregoing, but a little less free, much use of ochre in the flesh and of bitumen in the shadows, done at one painting with liquid varnishy medium.

¹ Florence, Pitti, No. 222. Canvas, half-length, m. 0.57 long by 0.72; bust of a female in a red open dress and striped turban on a dark ground. This is an empty imitation, feeble in drawing, cold in shadow, and wrought up with dirty scumbles. It is not painted on the broad principles of Titian, Giorgione, or Palma. We might hesitate between Bissolo and Paris Bordone, but that the execution is too feeble for the latter.

² Berlin Museum, No. 43. Wood, 5 ft. 10 in. by 2 ft. 9 in., from the Solly collection. At the foot of the tomb is a sleeping guard, in rear to the left a frightened soldier. This is one of Bissolo's most agreeable works; pleasing in type and regular in form, but homely, and of a clouded uniform warmth of colour. There is much strength of impasto and gaiety of tint.

³ Venice, first altar to the right in Santa Maria Mater Domini. Arched at top, with figures half life-size; subject, the Transfiguration, with the Apostles Peter, James, and John in the foreground; from a statement made by Sansovino (*Ven. Desor.*, pp. 204-5), done for Girolamo Contarini in 1512. A cartello on the right side of the picture is bare, but Sansovino and Boschini (*Le Ric. Min.*, Sest. della Croce, p. 18) justly assign the work to Bissolo. It is now of a flat dull tone and almost completely repainted. In the same class is a Glory of St. Andrew between St. Jerome and St. Martin at San Giovanni in Bragora. (See *antea* in Antonio Vivarini.)

⁴ Sir H. Layard, in London. [* Now in the Layard collection at Venice.] Wood, small subject, the Virgin and Child between SS. Michael and Veronica, and a donor in prayer; this is a bright picture of fair proportions in the figures (half-lengths).—Collection of the late Sir Charles Eastlake. Virgin and Child between St. Catherine of Alexandria and St. Joseph, a green curtain intercepting a distant landscape. Wood, oil, 2 ft. 8 in. by 2 ft. 1 $\frac{3}{4}$ in.; a little hard in colour, but imitating Bellini in his clear phase of tone, as at the Casa Mocenigo Bellini is imitated in the dusky phase. The Child is also Bellinesque in form.

⁵ Rovigo, Gall. Comun., No. 24, once in the Casa Casilini (Bartoli, *Guida di Rovigo*). Wood, oil, 1 ft. 4 in. by 1 ft. 6 $\frac{1}{2}$ in.; the right hand in benediction, the left on the edge of a stone screen at the base of the panel. The type is regular, the colour of a clear rosy tint, but uniform and empty (bust).

the largest, if not one of the most powerful, altarpieces by Bissolo in Venice is the Coronation of St. Catherine of Siena, originally in San Pietro Martire of Murano. The scene is laid in a landscape, where the principal group is surrounded by attendant saints. A calm religious spirit pervades this piece and gives it a special charm. The drawing and colour are feeble and nerveless as before.¹

As in his first period Bissolo imitated a particular class of Bellinesque pictures, so now he copies Bellini's last manner, adding figures here and there to Giovanni's compositions without attending to the laws of distribution that guided his master, and thus producing a series of unsatisfactory performances. The Presentation in the Temple, placed on the altar of the Capello family at San Zaccaria in 1524, and assigned to Bellini, is one of these;² a repetition of it in the Venice Academy, thrown out of balance by the introduction of two saints and a donor, being authenticated by Bissolo's own signature.³

Many panels of this time in the Venetian collection will be found to confirm this judgment of Bissolo's character at the

¹ Venice Academy, No. 79, m. 3.62 by 2.29, originally arched at top. St. Catherine kneels before the Saviour, who places the crown of thorns on her head. In attendance are the angel Raphael and Tobit, SS. Mary Magdalen, Peter, James, and Paul. In the sky the Eternal and cherubs. This was no doubt once a most pleasing production of Bissolo. It is now altogether repainted. It was Bissolo's masterpiece as a composition. (Engraved in Zanotto, *Pinac. dell'Accad. Ven.*, fasc. 10.) It is signed "Franciscus Bissolo." [* This painting was executed in 1513-4. See Ludwig, *ib. sup.*, xxvi., Supplement, p. 44.]

² Venice, San Zaccaria. (See *ante* in Giovanni Bellini.) To the left behind the Virgin a female saint, between her and Simeon (right) St. Joseph. This picture has not Bellini's firmness of touch nor his force in tone. Zanotto, who engraves it (*Pinac. Ven.*, fasc. 8), states that it was placed on the Capello altar in 1524. This alone might prove that Bellini is not the author (half-lengths).

³ Venice Academy, No. 93. Wood, m. 0.77 by 1.17, originally in the Casa Renier (Lanzi, ii. 109). Same composition as above, with St. Anthony behind the Virgin, to the left the prophetess carrying the doves, and a kneeling donor (half-lengths), inscribed: "Franciscus Bissolus." The addition of two figures spoils Bellini's composition. The colour is of stiff impasto, clear in tint, uniform, and glazed all over.

In the same character: Venice Academy, No. 94, Virgin, Child, and Saints. Wood, m. 0.68 by 1.0, greatly injured by restoring, but originally imitating Bellini's broad manner after the fashion of Basaiti.—No. 10 in the Academy of Venice, a lunette of the Eternal, is falsely assigned to Bissolo, being by Diana (see *antea*, p. 229, n. 1).

FRANCESCO BISSOLO



Alinari photo.]

[*Venice Academy.*

THE CORONATION OF ST. CATHERINE OF SIENA.



close of his career.¹ It was chiefly towards the end of his years that his practice became extensive. He painted in 1528, at San Floriano near Castelfranco, a large Madonna with Saints, which Crico has minutely described;² in 1530 a similar piece and a Glory of St. Boniface at Lavada near Oderzo.³ In Sant'Andrea of Treviso, in the churches of Martellago and Paniga, in the Duomo of Lendinara, he has left examples that pass for works of earlier and greater masters.⁴ In foreign galleries too we stumble on pictures of this kind; in Leipzig, for instance, where the Virgin and Child with Saints and a Donor affords a fair specimen of his Giorgionesque and Bellinesque style.⁵ But this production

¹ Venice Academy, No. 92. Wood, oil, m. 0.82 by 0.64, inscribed: "Franciscus bissolo." Virgin and Child, abraded and cold, but once an agreeable piece. [* A replica of this picture is in the Musée Condé at Chantilly, No. 21.] No. 88, wood, oil, m. 0.40 by 0.70, Christ's dead body supported by Angels; same as the foregoing, enfeebled by glazes and restoring.—Venice, Correr Museum (Cat. of 1859), No. 50, Virgin and Child, wood, m. 0.68 by 0.62, doubtful—possibly by Girolamo da Santa Croce. Same Gallery, Sala II., No. 33, Virgin and Child and Peter Martyr, feeble Bissolo (see *antea* in Cordegliaghi).

² San Floriano. Virgin and Child enthroned between SS. Florian, Liberale, Catherine, and Barbara. Not seen by the authors. (Crico, *Lett., ub. sup.*, pp. 137-8; Moschini, *Guida*, ii. 565.)

³ Lavada, near Oderzo. Canvas. Virgin and Child between St. Lawrence and a saint recommending a young patron, inscribed: "Dominicus de Rovertulo sacelli hujus antistes aram hanc suis erexit sumptibus ac deiparæ Virgin d. MDXXX, Franciscus bissolus." This is a washy and feeble piece.—In the same church St. Boniface on a pedestal between SS. Peter, Apollonia, Barbara, and Anthony the Abbot, signed: "Franciscus bissolus." Canvas, much injured. The figure of the principal saint is agreeable in outline but feeble, and the art is like that of Bissolo's picture at Treviso.

⁴ Treviso, Sant'Andrea. (See *antea* in Gentile Bellini.)—Martellago. Martyrdom of St. Stephen. (See *antea, ib.*)—Paniga. Altarpiece in two courses with St. Martin between four saints, and an Eternal in benediction between four saints in the upper course. In the church of Gaio, St. Bartholomew between St. Andrew and St. Peter by a follower of Bissolo (see *antea* in Giovanni Bellini).—Lendinara, Duomo, sacristy. Virgin and Child between St. Lawrence and St. Anthony, a modern bust of S. Carlo Borromeo at the base. This is a feeble and much injured work of Bissolo.—Besides the foregoing we have the following: (1) Padua, Galleria Comunale, originally in the Capo di Lista collection. Virgin and Child between St. Lucy and St. Catherine. This panel, called Bissolo, is injured, but seems by Galeazzo Campi or some other scholar of Boccaccino. (2) Pordenone, Casa Montereale. Virgin and Child enthroned. Panel with an abraded signature, possibly by Bissolo, but almost completely repainted. (3) Perugia Gallery. Virgin and Child with Saints. (See *antea* in Giovanni Bellini.)

⁵ Leipzig Museum, No. 255. Wood, 3 ft. 2 in. by 4 ft. 9 in., in the style of the Coronation of St. Catherine at the Venice Academy (No. 79), of rich impasto, with

is of value in directing our attention to an artistic puzzle. There are two Madonnas with Saints in Berlin and Venice which bear inscriptions interesting to historians. That of Berlin is a Virgin and Child between St. John the Baptist and a female saint, the Magdalen and St. Anthony of Padua. On the parapet at the base are the words "Petrus de Inganatis p."¹ In the Casa Gatterburg-Morosini at Venice, the Virgin is attended by the Baptist and a female saint; the panel is signed: "Petrus de Inganatis p."² Without these signatures we should say the artist is Bissolo, the author of the Leipzig Madonna. Is it not likely that Pietro Francesco Bissolo and Pietro de Inganatis are identical? This question may and perhaps should be answered in the affirmative, and we can well suppose Bissolo to have deceived some contemporaries by an imitation of the Giorgionesque and Bellinesque manner, and to have proclaimed his victory by the signature in question.³

We close the list of the Bellinesques with Bartolommeo of Venice, a painter of whom but four authentic works have been preserved: a Virgin and Child dated 1505, in the Lochis collection;⁴ a picture belonging to Colonel Carew in Somersetshire, rubbed glazings, but greatly repainted; at the Virgin's sides, SS. Paul, Joseph, Anthony the Abbot, and Francis.

* We may further notice the following works by Bissolo: (1) Lagosta (an island near Ragusa) Madonna del Campo. The Virgin and Child with SS. John the Baptist, Sebastian, Cosmas, Damianus, and a Donor. Signed "Franciscus Bissolus" and dated 1516. (2) London, Messrs. Dowdeswell (spring, 1909). The Virgin and Child. (3) London, collection of the late Dr. L. Mond. The Virgin and Child with SS. Paul and Catherine. (4) Treviso (near Montagnana), Santa Maria. The Virgin of Mercy between SS. Matthew and Jerome.

¹ Berlin Museum, No. 41. Wood, 2 ft. 2½ in. by 3 ft. 2½ in., from the Solly collection (half-lengths).

² Gatterburg-Morosini. Wood, half-lengths. This is of a later style than the foregoing, and more in the manner of Girolamo da Santa Croce. [* The Gatterburg-Morosini collection was sold by auction at Venice in 1894, May 15-22.]

* ³ Not only is Bissolo never called Piero in any document or signature, it is now positively established that he is a different person from Piero de' Inganadi. The latter is recorded as living in Venice from 1529 until 1547. See Ludwig, in the Berlin *Jahrbuch*, xxvi., Supplement, pp. 102 sq.

⁴ Lochis, No. 127. Wood, small kneepiece; distance, a landscape; inscribed: "1505, Bartholomæus Venetus faciebat." The figures are slender and paltry, the drawing careful but broken, the colour thin, and the landscape reminiscent of Cima. It is the art apparent in a Virgin and Child at SS. Gervasio e Protasio (see *antea* in Bissolo). Judging by this piece, we may assign to Bartolommeo a Virgin and Child in a landscape with a man and two deer in the distance, a

inscribed: "1506 Bartholomaeus de Venetia"¹; a portrait of a female dated 1530, in the hands of Mr. Barker, but previously in the Manfrini Palace²; and the likeness of a man in the National Gallery.³ What Bartolommeo did in the interval of twenty-five years is impossible to say. So far as one can judge from his style, he was a careful sixteenth-century Venetian, without power as a draughtsman, somewhat hard and wooden in his modelling. His finest production is the likeness in the National Gallery, in which the touch reminds us of Palma, the reddish dusky colour recalling that of Polidoro Lanzani.⁴

small panel belonging to Signor Luigi Tescari at Castelfranco. [* This picture is apparently identical with one which now belongs to Signor Benigno Crespi of Milan.]

¹ Exhibited at Leeds in 1868 (No. 66). Not seen by the authors. [* This work, a version of Bellini's Circumcision, is now in the possession of the Hon. Mrs. Trollope of Crowcombe Court, Taunton.]

² Mr. Barker, London. Bust of a female in a yellow, green, and white turban and yellow dress, a glove in her left hand, signed: "1530 Bartolomei Veneti, f." The colour is sad, but treated in the mixed manner of the Palmesques and Giorgionesques. [* The present owner of this picture is not known.]

³ National Gallery, No. 287. Wood, 3 ft. 5½ in. by 2 ft. 4 in., inscribed: "Ludovicum Marti. ætatis suæ an. XXVI. Bartolom. Venetus faciebat MDXXX. XVI Zun." Bought from the heir of Conte Girolamo Martinengo, and a portrait of a member of that family. A good likeness, reminiscent of Giorgione and Bonifazio, of solid impasto and dusky hardish tone.

* * Our knowledge of Bartolommeo Veneto's work has of late been considerably increased, thanks especially to Signor Adolfo Venturi, by whom an important paper on this painter appeared in *L'Arte*, ii. 432-62. The earliest dated picture by Bartolommeo now extant is a Madonna which passed from the Casa Martinengo at Valsanzibio to the collection of Count Donà delle Rose at Venice; it is signed: "1502, 9 apr. Bartolamio mezo Venizian e mezo cremonese." This painting, which is remarkable for the beautiful landscape background, shows the same composition in the group of the Virgin and Child as the Madonnas at Bergamo, in SS. Gervasio e Protasio at Venice, and in the Crespi collection, and Bissolo's picture in the Venetian Academy (No. 92). This group appears in some other Madonnas in various public and private collections attributed to Bartolommeo by Signor Venturi, and also, slightly changed, in a picture by our artist in the Chiesetta in the Ducal Palace. An early work by Bartolommeo is furthermore the Santa Conversazione belonging to Mr. J. Pierpont Morgan (see *antea*, p. 156, n. 2), a partial replica of which exists in the Stuttgart Gallery (No. 428). In all these works, as well as in the Circumcision mentioned above, Bartolommeo reveals himself as a follower of Giovanni Bellini; and yet he appears to have been the author of a Madonna, once in the Ercolani collection and inscribed: "1509 a dì 7 aprile Bartolamio scholaro de Ze. Be." (*i.e.* Gentile Bellini). Cf. Morelli, *Die Galerien zu München und Dresden*, p. 224.

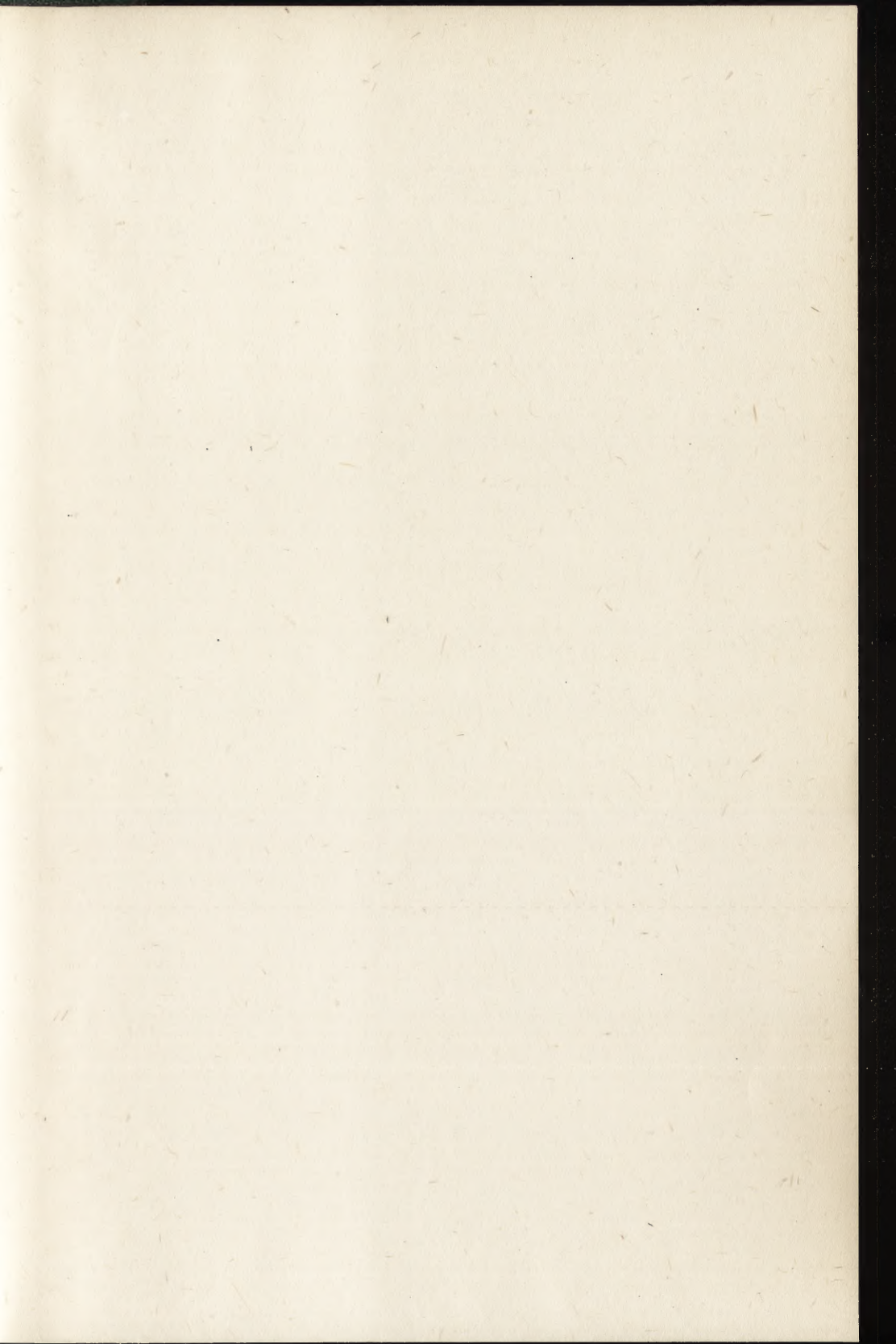
Later in his career, Bartolommeo devoted himself, in a large measure, to portrait

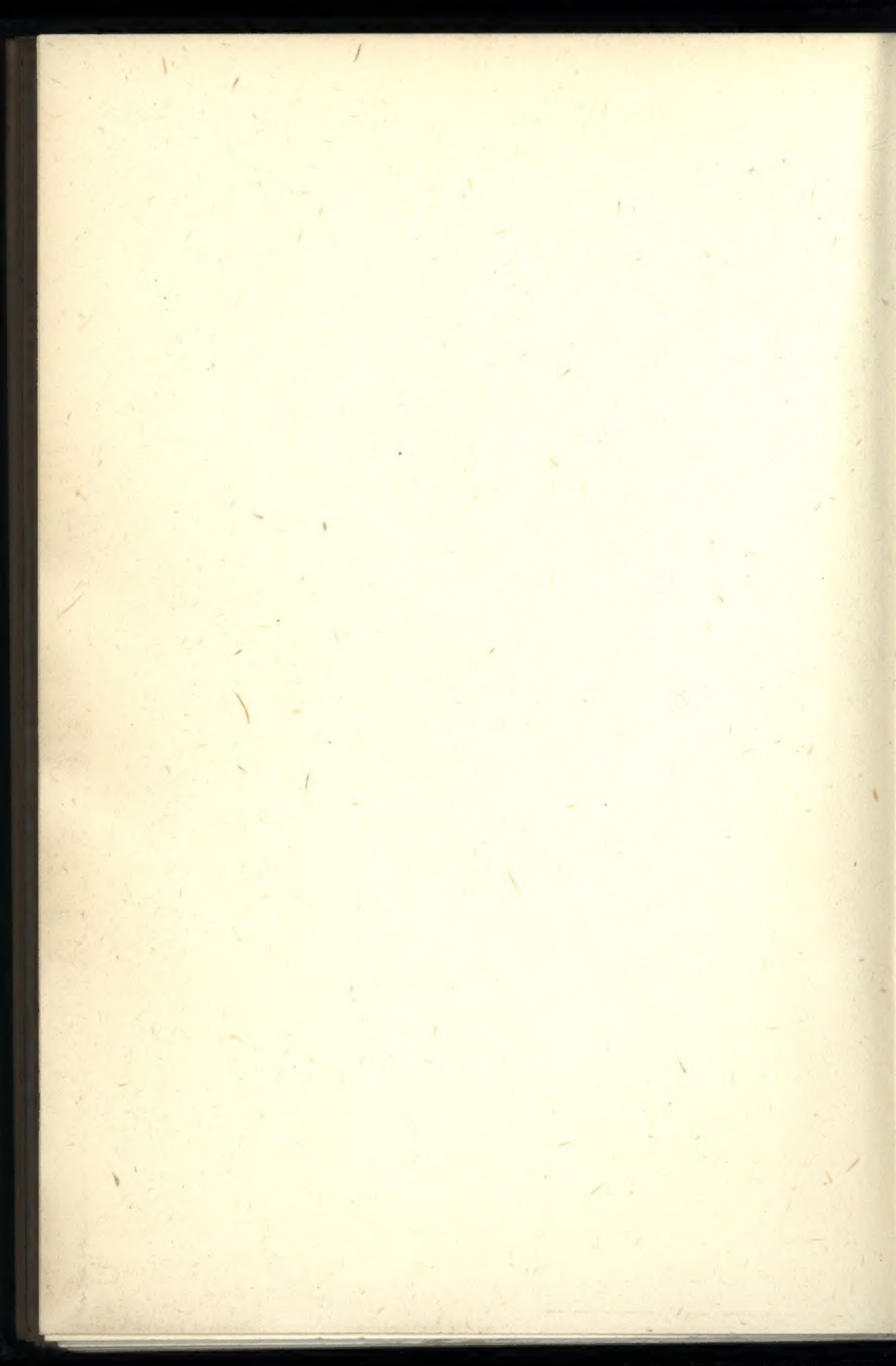
painting; a fair number of likenesses from his hand are still extant. Many of these are or were in collections in Lombardy, and show a distinct influence of Lombard painting (which is noticeable also in a Madonna and Child with Angels belonging to Mr. Robert Benson of London); from these facts we may infer that Bartolommeo spent a part of his life in Lombardy. Probably among the earliest of his portraits are those of a man and of a woman in the Casa Perego at Milan. Male likenesses by him—often very bizarre in conception—may furthermore be found in the Fitzwilliam Museum at Cambridge (No. 133), in the Holford collection in London (dated 1520), in the Ambrosiana and Crespi collections at Milan, in the Leopold Goldschmidt collection at Paris, in the Galleria Nazionale at Rome (No. 610), in the Budapest Gallery (No. 128), and in the Tucher collection at Vienna.

Bartolommeo was particularly fond of executing pictures of female figures tinged with romance or fancy. Works of this kind are: St. Catherine and A Courtesan in the Staedel Museum at Frankfurt (Nos. 20 and 13 respectively), Lady playing the Lute in the collection of Conte Cesare del Mayno at Milan (dated 1520), Woman breaking a Ring in the collection of Duca Giovanni Melzi at Milan (signed "Bartolomeo de Venecia f."), St. Catherine in the Borromeo collection at Milan, St. Catherine in the Glasgow Art Gallery (No. 510), and Salome in the Dresden Gallery (No. 292). The artist is seen in a quieter mood in his fine Portrait of a Lady in the collection of Marchese Ambrogio Doria at Genoa.

No dates of Bartolommeo Veneto's life are known beyond those inscribed on his pictures. Prof. Venturi has suggested that he is identical with one Bartolommeo de Venezia who was in the pay of the Duke of Ferrara in 1505-07 (see *Archivio storico dell'arte*, ser. i., vol. vii., pp. 297 *sq.*); but since this painter appears to have been working at Ferrara as far back as 1473 (cf. Cittadella, *Documenti . . . riguardanti la storia artistica ferrarese*, pp. 146 *sq.*), it seems unlikely that he and the Bartolommeo Veneto we have been discussing were one and the same person.

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